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The purpose of this research project was to explore ways of developing an understanding of the art of early adolescents and to clarify the variety, intent, and expressive qualities of that art as seen by the adolescents themselves. As a first step in the project, a 3-week summer class for 38 eighth-grade youngsters was conducted on the campus of Cornell University. Some of the experiments conducted in the class included altering the teacher's role, varying working conditions, and determining factors involved in art appreciation. The second step consisted of the administration of a questionnaire to 551 junior high school art students. The answers were tabulated and an analysis was made of the interrelations between the responses. Results indicated that the character and expressive qualities of early adolescent art cannot be easily categorized; that students reject the art teacher as an evaluator of their work or as a source of ideas, and consider him as only a provider of materials; that students prefer working in small groups; and that a discrepancy exists between the aesthetic tastes of teachers and students. Such results imply a fairly clear mandate for the reorganization of junior high school art activities. (The appendix includes a copy of the student questionnaire.) (Author/JS)

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This has been a most interesting study, and the excitement and interest was undoubtedly due to the people involved. The youngsters, who were the real teachers, were constantly full of life and enthusiasm; their comments and suggestions and, in fact, their art products reflected a refreshing directness and openness.

This study had the advantage of having three excellent teachers to take over the responsibility of running the art classes. Mrs. Margaret Axtell, Mr. Douglas Bull, and Mr. Bard Prentiss performed their jobs superbly. The discussions both during and after the classes provided much insight into the problems of teaching art to the early adolescent. Special acknowledgment must go to Mr. Bard Prentiss who also assumed the responsibility of administering the final questionnaire to the junior high school art population in Ithaca, New York.

Two graduate assistants helped tremendously in this project. Miss Jo Barrett provided us insights into the behavior of the young adolescent and was able to translate some of the feelings of these youngsters into understandable terms. Mr. Bruce Ambler was of great help in analyzing the data and also provided a non-art point of view to our discussions. His interpretations of the research findings have, in some instances, been included directly into this report.

During the analysis and interpretative stages of this study, Dr. Robert Clements joined our research staff. His comments and productivity were extremely valuable as he provided the experience and direction that helped form this report.

SUMMARY

The purpose of this research project was to explore ways of developing an understanding of the art of the early adolescent. The usual art program in the junior high school includes a large range of activities, but very little is done which deals directly with the expression of the adolescent himself. An objective of this research was to clarify the variety, intent and expressive qualities of early adolescent art as seen by the adolescents themselves.

As a first step in the project a three-week summer class was conducted on the campus of Cornell University for thirty-eight eighth grade youngsters. Three experienced art teachers, two graduate students and the project director taught, listened to, tested, recorded, questioned and examined the art products of the class. Some of the experiments included altering the teachers' role, having the youngsters express their own concerns, and varying working conditions. Several experiments were undertaken to determine some of the factors involved in art appreciation. Students ranked 75 drawings, answered questions about pictures, and commented upon drawings, including some with controversial subject matter.

The summer class provided the background for the second phase of the study, which consisted of the administration of a questionnaire to 551 junior high school art students. The questionnaire was composed of 17 different topics, covering a wide range of assumptions and questions which evolved from the summer class. The answers were tabulated and an analysis was made of the interrelations between the raw responses.

The results made it quite clear that adolescent art expression grows from a complex of needs, differences, knowledges and skills; some considerations in working with junior high school students were very apparent. One of the important findings is that the art teacher is viewed as a threat. Students rejected the teacher as someone to evaluate their work and, in fact, rejected the teacher as someone to turn to as a source of ideas. Rather, the art teacher was looked upon primarily as being the provider of art meterials. The students had definite preferences for small group activities and enjoyed the opportunity to discuss and exchange ideas with two or three peers.

There was a discrepancy between the likes of teachers and the likes of students. Teachers were not able to predict what students would like, nor did the students do any better in judging what teachers would like. The teachers' standards were clearly not acceptable to the junior high school population.

Most art teachers like to consider themselves closer to the junior high population than the academic instructor. Yet the implications are that the junior high school students feel that the art teacher plans projects which ignore their own tastes and interests and which do little or nothing to encourage the early adolescents' own means of expression.

INTRODUCTION

Many problems arise when attempting to plan a meaningful art program for the junior high school. Art activities vary considerably, depending upon the background and goals of the art teacher. Relatively little is known about how the adolescent sitting in the art class views these activities. One purpose of this research was to explore ways of developing an understanding of the art of junior high school youngsters and to define more clearly the discernable features which give it a character of its own.

The usual art program at the junior high school level includes a wide range of activities. Most of the programs stress a variety of materials and a breadth of experience for these youngsters. Very little is done which deals directly with some of the needs, fears, or dreams of the adolescent himself. Instead, art activities include problems in perspective, lettering plates, stained glass windows, papier mâché animals, copper embossing, problems in design organization, and some drawing and painting of teapots and plastic fruit.

Although there are many different organizational patterns in public schools, most youngsters are required to have some art experience until the seventh or eighth grade. This usually marks the end of any artistic activity for most youngsters. Whether it is the heightened self-criticism, the dissatisfaction with art as they have experienced it, or whether other forms of expression become more important, few youngsters continue any form of art expression beyond this point. The twelve- to fifteen-year old is full of energy and potential expression, and a better understanding of the nature of that expression is the basic problem faced by this research study.

An initial attempt to clarify some of the problems concerning natural or normal form of art expression of the twelve- to fifteen-year old is reported elsewhere (Brittain, 1968). This initial research into adolescent expression raised many questions about the relationship of art to the twelve- to fifteen-year old. The present research attempts to develop further the earlier assumptions and to put them into a framework that makes these assumptions testable.

The present study is divided into two main sections. The first section deals primarily with a summer art class for adolescent youngsters The purpose was to have a population of boys and girls within an experimentally positive atmosphere, to provide the initial reaction to some of the testing possibilities and to be a sounding board for methods of gathering data. For this phase of the work, the facilities of the Department of Child Development and Family Relationships at Cornell provided the laboratory space and the interview rooms and recording facilities. It was the data gathered during these art classes that provided the background for the questionnaire that followed.

The second phase of the research design was the administration of a Junior High School Art Questionnaire. This questionnaire was administered to the junior high school population in Ithaca, New York, and the analysis of these responses provides the basis for the second section of the study.

The following report should be viewed as only a beginning. The junior high school youngster is at a critical point in his art development. This study provides only an indication of what is possible with an age that is full of excitement, enthusiasm, fear, and wonder.

REVIEW OF RELATED LITERATURE

A. Adolescents' Art

Although the art presently being done at the junior high school level includes a wide range of activities, very little art is done which deals directly with the adolescent himself. Such topics as sex, rebellion against adults, dislike of authority, or the portrayal of wishes and dreams, are rarely looked upon as being suitable art expression for the junior high school art program. However, it is around these very things that the adult artist builds his expression. For example, the painter, Robert Motherwell stated:

> The particular guardianship that I would say artists, art education, art teachers and pupils have for the field they are operating in, is for the domain of the sensual, the sensuous, the sensed, which is to say, the world of feelings...the ultimate value of what we are involved in is the degree to which the world of sensed feeling is extended, refined, internalized, and incorporated in every human individual. The capacity to compose is really the capacity to give coherence to sensed experience.

The significance of the visual arts in secondary school education, Barkan believed, resided in its subjective and imaginative qualities, its attention to the inner life and to the nuances of human experience. Heights of emotional sensitivity to the glamor and misery of existence are reached in adolescent art, in the opinion of Munro. Crespi emphasized the relationship of the early adolescent's search for reality and selfhood to the meaning of art.

Keiler listed three stages which adolescents often pass through sequentially: the narration story-telling phase, the sentimental attraction (horses, autos) phase, and the technical obsession phase.

Brittain found that the junior high school student projected himself into the adult world as an ideal self, as a movie star, a model, or someone with a great deal of success or power. The realities of adult responsibilities and the demands of actually making a living are ignored; rather, the adult world is a dream world where everyone "lives happily ever after." The closer they get to the driving age, the more important cars are to junior high school boys and girls. Boys tended to draw more boldly and include many mechanical and construction objects, whereas girls tend to draw in a more sketchy fashion and include more plant forms.

Gaitskell and Gaitskell stated that early adolescents temporarily tend to neglect design in favor of realistic statements. Brittain believed the adolescent's concern over his changing relationship with people and over his own self-image was reflected in his timidity and voiced inability to draw people. The liking for cartoons and the time spent by girls in drawing fashion models or portraits reflect this continuing struggle with the representation of people in spite of an expressed drawing inability.

Lowenfeld examined two distinct modes of creating found in adolescent art, the visual and the haptic. Burkhart described the art work, creative processes, and personality characteristics of spontaneous and deliberate high school students. He found that spontaneous students were more process oriented, likely to start with an idea, and often had an emotional expressive purpose; deliberate students were more product oriented, tended to step-to-step procedures, and tended to have technical and pictorial purposes. Beittel found spontaneous students preferred more feedback, used more experimentation and planning, made an overall beginning, and used more movement and suggestion; divergent students preferred less feedback, made a detailed beginning, used fine line control and a means-ends strategy.

The conscious, critical awareness of adolescents toward their art was described by Lowenfeld and Brittain. Lienard found that the students who were most dissatisfied with their art tended to show more improvement.

B. Teaching Art in the Junior High

Czurles pointed out that the teacher's tendency to condemn unpredictable junior high school students is very difficult for the student as he tries to break away from his parents yet seeks other adult support. Gunn found that the adolescent believed the art teacher met his needs when he provided self-enhancement through commending his work, or personal qualities. However, Strang found that very few adolescents were motivated by either praise or blame from adults. Keiler wrote that, despite the junior high school student's frequent emotional turmoil, he is reluctant to give visual expression to his emotions; Keiler, therefore, recommended an emphasis on advanced manipulative processes, powerful stimulation, constant prodding, and tangible, pointed reassurance. Bostwick recommended using problems in social living for art motivations, and Brainard's survey found the community-social emphasis to be most popular with junior high art teachers.

Lowenfeld reported that haptic subjects became frustrated under visual motivations. Eisner suggested that, in order to nurture creativity during adolescence, creative activities should be rewarded; yet Madeja found art grades correlated .7 with overall grade point average, but only .1 with nonverbal creativity tests. Perhaps there is good reason for the students not to respect the opinion of their teachers who, in spite of their pronouncement about creativity, do not seem to be able to reward it.

Williams reported that the majority of junior high school art teachers tended to favor a breadth over a depth approach. However, Mattil, Beittel, et al., in the ninth grade depth-breadth study, found that the smorgasbord of art activities children may want has less learning value than a concentrated study in one area. Convergent problems were more popular with low ability students; whereas, high ability students tended to increase in creativity and produce more aesthetic products under divergent problems, Madeja found. Shroff's survey found the most prevalent seventh grade art class activities to be imaginative painting, figure drawing, clay modeling, two-dimensional designing, lettering, perspective, mobiles, and papier mâché. He reported much controversy over the teaching of principles and techniques, and recommended that future research probe the controversy.

C. Adolescents' Concerns

Assuming that the primary concern of art is to deal with the nuances of human experience and the expression of sensed feelings, then, what are the feelings and concerns of adolescents? Coleman found social popularity and athletics to be the major values. Adams found girls' main problems to be interpersonal problems, family difficulties, especially with mother, moodiness and lack of self-confidence; boys reported difficulty with sports and recreation. Forty percent were concerned with difficulties in school work. Olsen and Rosen's study of ninth graders' reading interests found girls were most interested in women's magazines and adventure books, boys most interested in adventure and sport books.

Abel and Gingles found adolescent girls' problems to be greatest in adjustment for school work, social psychological relations, and social and recreational activities. Most frequently checked problems were: not spending enough time in study, wanting to earn some of my own money, wanting to improve my appearance, and trouble in keeping a conversation going. Strang found many adolescents were motivated by their parents' expectations, and by social fear. Dunphy, and Sherif, found that almost all adolescents (70 to 80 percent) are involved in crowds and pursuing heterosexual goals. Schwartz and Merten's study, which described the language of adolescents, revealed the dynamics of the adolescents' concern with their status.

Social concerns were found to affect art satisfaction, creativity, and academic work. Lienard's study of seventh and eighth grade children found that peer recognition altered students' personal satisfaction with their art work. Similarly, Muma found that adolescents who were highly accepted by their peers were more successful academically.

D. Characteristics of Creative Adolescents

Mattil found a .5 correlation between junior high students' art products judged for creativity and social adjustment criteria. Reid and Wickwire found creative, compared to noncreative, seventh grade children tended to be more sociable, easy going, and warm hearted. Nuss found a positive relationship between creativity and social acceptance among eighth graders. Schaefer found artistically creative high school students preferred more asymmetrical, complex drawings. Both artistically and scientifically creative adolescents had greater leadership drive, were often elected to high offices in extracurricular activities, read many books, played instruments, had less interest in spectator sports, scored higher on tests for autonomy, aggression, and exhibition, and had greater need for novelty and spontaneity. Hammer found that truly creative adolescent art students were differentiated from the merely facile students through having greater depth of feeling, personalized responsiveness, emotional reserve, confidence, ambition, and determination, personal uniqueness and independence, rebelliousness, exhibitionism, masochistic affinity for suffering, and range of emotional feeling. Thus, the creative adolescent's strength seemed to reside in his belief in the expression of his personal feelings. Walker found grades of high creative high school boys were more variable than grades of low creative boys.

E. Failure to Advance in Aesthetic Growth during Early Adolescence

Several studies have surprisingly found no aesthetic growth, and sometimes even decline, to occur during early adolescence. Bulley found that, when children reached the age of ten, taste began to decline until it touched bottom around eleven to thirteen. Similarly Child found no rise in aesthetic preference agreement with experts during grades 7, 8, and 9. Lienard found student satisfaction and aesthetic quality as judged by experts to correlate .1. Child's study also showed aesthetic training was less effective for seventh and eighth graders than for fifth and sixth graders. Richards and Ross found, in thirteen and fourteen-year olds, regression to a more childish style of drawing (less background and less peripheral area filled) after the age of 11 to 12 years. Bedogne reported a lowered capacity for coordinating visual experiences to the self in fifth, eighth, and ninth grades; Torrance has reported drops in creativity at the seventh grade level. Frankston found that eighth grade students made no measureable gains in either art or poetry ability after a semester of instruction when products were judged by experts for original-aesthetic quality. Crespi cited the early adolescent's withdrawal from art and apparent creative regression. How can this failure to increase in aesthetic growth be explained? Anna Freud believed asceticism at puberty was used as a means of battling the instincts. Perhaps sensitive feelings, even aesthetic ones, are temporarily turned off to defend the ego against increasing instinctual pressures.

F. Aesthetic Preferences of Adolescents

Rump and Southgate found that for 15-year-olds, 45 percent of their reasons for preferring a picture were due to realism, detail, or some particular object, 27 percent of the reasons were due to color, and 24 percent attributed to composition, technique or atmosphere. Children of all ages strongly prefer representational and brightly colored pictures; using paired comparisons, 60 percent of the 15-year-olds chose a more representational painting. Sixty-seven percent of the representational paintings were liked for their realism and ease of understanding; whereas, 60 percent of the abstracts were liked mainly for their coloring. Burt found, using postcard reproductions, that 12 to 17 year old children's preferences correlated .65 with experts; six to eleven year olds' preference correlated .45. Child found 43 percent agreement on aesthetic preference of paired comparisons of seventh through ninth graders with art experts (elementary students showed 40 percent agreement, and high school sneiors almost reached 50 percent agreement).

In conclusion, a survey of the literature reveals that many issues relevant to adolescent art have been examined and in some cases conflicting findings reported. These research articles and books have set the background for the problems with which this investigation deals. It is hoped that this study will give evidence and clarification to some of these issues.

THE SUMMER ART CLASS

A. Organization of the Summer Class

As a first step in developing the research program for understanding the art of the early adolescent, an art class was conducted during the month of July, 1967. The purpose was to have a real group of youngsters available to test some theories about art of the thirteen- to fifteen-year old. These youngsters were recorded, were used as a pretest population for some questions, were asked to comment about art and art products, and were used to explore various assumptions that seemed important. For all of these purposes, the class proved to be a success.

The class consisted of eighteen boys and twenty girls. These youngsters would be enrolling in the fall in the eighth grade, or had been in the eighth grade the preceding semester. They were from the Ithaca area and learned about the class through a single announcement on the local radio station. Except for some boys who would be at camp or had conflicting activities, every boy who showed an interest in the class was accepted. There were, however, many more girls interested in the art class than could possibly be accomodated, so the first twenty names were accepted. It is rather interesting to note that although there were many applications for the class, most of these applicants were girls. Apparently, the male population has already turned against art activities, or at least was somewhat reluctant to spend three weeks in art class during the summer.

Three well qualified instructors with diverse backgrounds were given the responsibility of acting as teachers for the group. Each instructor had had undergraduate training in different institutions, had developed different teaching methods, and expressed different viewpoints on ways of making art meaningful to the junior high school youngster. This is important to mention since some of the activities of the class were based upon testing some of the prejudices that these three teachers were free to admit.

The class was held in the facilities of the Department of Child Development and Family Relationships at Cornell University. These facilities included a large art laboratory, located in such a way that there was a ready access to the outdoors, a well-equipped woodshop with a variety of power equipment, some large rooms in the department's nursery school and several smaller rooms for conferences and recording equipment.

A wide range of art materials was available, including a variety of painting and drawing utensils of many sorts, facilities for working with clay and potter's wheels, plaster and other three-dimensional materials, including soft pine and plywood, and the usual selection of paper and gluing materials. In addition, colored film, many reproductions, a good selection of still life objects and a variety of wire and collage materials were available.

The three-week program had a constant change in structure. The adolescents were considered as research participants. They were told of the objectives of the program and were encouraged to speak freely about their likes and dislikes, their interest or disinterest in any or all parts of the program, and were encouraged to suggest changes in the structure or nature of the class if they so desired. The class met every morning for three weeks and the general overall plan was to expose youngsters to as many different materials as possible during the first week, then to provide some depth of experience in an elected project the next, and in the third week to encourage expression regardless of material. It was thought that this would provide the opportunity for both a breadth and depth of interest. Usually the day was introduced with a questionnaire to fill out, pictures to compare, materials to select, or a particular experimental project to complete.

Two graduate students who assisted with the class played quite different roles. One was primarily responsible for gathering data and keeping a record of the usual administrative necessities. The other acted as an intermediary between the teachers and students by engaging in conversations with the youngsters, and asking questions to clarify proceedings. This was extremely helpful in providing some clues as to the feelings of those youngsters who were not as verbal as some of the outspoken ones.

A criticism might be leveled at the composition of the class, since no youngsters were included who might have been considered as having a negative attitude toward the field of art. All of these boys and girls attended of their own free will, and tended to come from the upper socioeconomic levels in our society. However, these were also youngsters who could and did communicate easily with adults. Since the population was gathered to test hypotheses and not to prove them, it was important that attitudes and reactions could be easily expressed and it was found that this group was indeed sufficiently verbal to express those things which seemed to be important, whether related to art activities or not.

The staff met before the art classes started, met each afternoon during the three weeks, and met the last week in July after the class had been completed. These sessions were, in part, taped and proved to be extremely helpful in providing direction for a range of activities, both of a tangible nature in reorganization of class activities and in providing an opportunity for an exchange of views regarding the importance of the various activities for the class participants.

B. Method of Gathering Data

Several experiments were conducted during the three week summer class. Some of these were done by grouping the youngsters in different ways, some were developed to test the appeal of art materials, some were put into the form of a paper and pencil test, and in some the youngsters were asked to answer questions about particular pictures. A few of these experiments were failures because of circumstances in the environment such as a sudden downpour, mistake in mixing the proper proportions for making carving blocks, because of the curiosity and interest of the teenagers in art activities going on in other rooms, or because of the lack of experience on the part of the investigators. Most of the attempts at gathering data were successful and the areas which were of primary focus are listed below.

(1) Teacher Role. Since the three art teachers who were responsible for the program had quite different viewpoints on the proper teaching procedures for this age group, it seemed to be an ideal situation to test various methods of working with the teenaged population. It was assumed that different methods of teaching would appeal to different youngsters.

A situation was devised in which the teaching method was altered, and the materials and subject matter were held constant. Each instructor gave a short presentation of some values in art and how he could help the students. The students were free to ask any instructor for guidance. The number of students selecting each instructor was expected to be the indication of relevance of that particular instructor's method to the group.

In addition, students were questioned on how they perceived the art teacher and how they thought he should act.

(2) Student Ability. It was supposed from previous work with teenagers that these youngsters would rate themselves as having no or little ability. It was also supposed that the girls would rate themselves higher, since the usual circumstance is to accept the art product of females, whereas males may be looked upon by teachers as somewhat rebellious in the field of art.

A simple method of asking each youngster to rate his own ability on a 5-point scale was planned. The anticipated score was on the low end of the scale.

(3) Adolescent Concerns. It was supposed that, if the adolescent had an opportunity to portray that which was important, he would express feelings about his personal relationships to his world and his concern about himself. It was also expected that most youngsters in the usual art class would not have had the

opportunity for this expression of their own concern, and a method would have to be devised by which these children could give vent freely to their emotions without censorship.

The method arrived at was to have each youngster make a protest poster. It was pointed out to the class that much art dealt with real concerns of the artist, such as Picasso's Guernica, and that each poster should really be of personal concern. An analysis of the subject matter only was tabulated under the heading of Personal Concerns, Political-Social Concerns, and Humor. It was anticipated that Personal Concerns would be the subject matter for most of the posters.

(4) Working Conditions. It was assumed that teenagers working together would produce different subject matter than if they worked alone without peer influence. The assumption was that the pressures put on by the peers would influence the art product so that dreams and fantasy would not be used for subject matter in a group experience. The method was merely to place some youngsters individually at tables which were isolated from each other and from the rest of the class. All other students crowded together around one large table where they could easily converse and see each other's productions. The number of fantasy drawings under each condition was the determinant.

(5) Appreciation. There were several assumptions about the art appreciation area. Work has been done in other studies trying to determine some of the factors influencing the appreciation of art. Teachers have assumptions about what youngsters like and dislike and these may, in fact, be responsible for the development of likes and dislikes in their students. Several approaches were made to this problem.

(a) It was supposed that, given a range of pictures with the subject matter constant but only the degree of realism changed, these teenagers would most like the realistic representation and that they would expect their teachers to like the more abstract. Here the procedure was to select prints which could be put on a continuum from abstract to realistic. Two series were devised, one dealing with people and one a still life series. The students were merely asked to select the print they liked best in each series and to indicate the one they thought their teachers would like.

(b) It was assumed that teachers would like those pictures which were on the abstract end of the continuum and that they would expect the students to like the more realistic. The teachers were also asked to select the print they liked best from each of the above series and to select the one that they thought the students would like most.

(c) It was expected that students would note subject content of pictures but not any aesthetic qualities. This was tested by asking students to respond to several questions about four prints and recording the number of responses dealing with what might be considered aesthetic awareness.

(d) It was also supposed that children would select pictures primarily because of the subject matter content, and that teachers would select pictures primarily on the basis of mode of representation or technique. Some 75 original drawings were collected from several sources, by artists, individuals and non-artists, all made on 9" x 12" paper with black felt pen. The procedure was to have the youngsters rate each drawing from "like least" to "like best" in a 5-point scale, and have the teachers also rate these same drawings in the same way. It was expected that the two separate ratings would differ, with students showing a preference for subject matter and teachers for technical ability.

(e) Since certain subjects relating to forbidden areas, such as sex, drugs, or drinking are taboo to the junior high school youngster, it was supposed that these subjects would have particular interest and that these would be appreciated by this population. Once the above ranking of drawings was completed, those pictures which had themes of sex, drugs, drinking and smoking were grouped with drawings with landscapes and still lifes which were rated equally aesthetically. The students were then asked which they liked and which their friends, parents, or teachers would like.

(f) All of the drawing and three-dimensional work done during the three-week period was saved and examined. Photographs were taken of some of the more unusual pieces and at the end of the three-week session everyone was given the opportunity to take home any or all of their art work. An analysis of the range and quality of this art expression would be a study by itself, but some particular characteristics of the art products were noted and these appear in the following section.

C. Procedures and Results

The activities of the summer art class included a number of opportunities to gather data. The methods of gathering this information and an analysis of these data is listed below.

(1) Teacher Role. One experiment was designed to test the assumption that different teaching methods would appeal to different youngsters.

The three art teachers assumed three different roles and each presented himself to the class. One indicated that he was available to help in use of materials and in giving instruction on drawing, perspective, etc. A second described herself as willing to help students gain insight, to develop perceptual sensitivity to the world around them. The third indicated that he would help them to relate themselves to their art work and express their feelings in what they created. Subjects were then given water color, brush and paper and instructed to go outside and paint. The number of students who went to each teacher was measured. The results can be reported only by saying that no student went to any teacher for any help except to ask for another brush.

When the paintings were handed in, students were told to indicate which teacher they wanted to look at it. Over half indicated no preference. At best, in this situation the teachers might as well not have been there.

On the last day of the class, a questionnaire was given to the students which included the folowing question.

Below are different ways an art teacher might act. Circle the three ways your favorite kind of art teacher would act. A teacher who:

Male	Female	
1	4	a) treats art as a way of experiencing the world and shows how your relationship to the world and your feelings control and shape your art.
6	7	b) gives instructions about how to use various types of materials and what can be done with them.
10	10	c) brings in new materials to work with and encourages you to experiment with them on your own.
8	3	d) allows you to be your own judge of how well you have done, realizing that only you can really understand your work.
3	5	e) sets standards for your work and can tell you how well you're doing and where you need improvement.
5	1	f) gives you ideas about what to do so you can concentrate on doing them instead of thinking them up.
0	3	g) other..

The column to the left of the question shows the number of answers given each choice, by sex. These results along with those of the previous experiment tentatively indicate how the art teacher is perceived by students.

The large number who answered c for this question shows that the teacher is seen as an initiator of new materials. The low response for f, however, suggests he is not seen as a source of ideas.

The preference shown for b suggests that a teacher gives instructions about how to use materials, but at the same time students apparently do not want teacher instruction on rules and skills. This conclusion was reinforced by the water color experiment where no students came to teachers for instructions.

Students also seem to reject the teacher as an evaluator. This is seen to be most strong for boys in the answer d. But the answer to e shows that this opinion is not unanimous. However, other evidence suggests its strength. Half of the students indicated no preference for which teacher looked at their water color painting. Also, most of those in question 7 and 8 who indicate that the taacher is an evaluator are girls. This raises the general question of a sex difference in source of reward and evaluation. Perhaps girls are more likely to seek verbal, personal praise from an authority, while boys set their goals in terms of themselves or their peers.

2) Student Ability. Tested here was the assumption that adolescents would rate themselves as having little or no art ability.

On the first day subjects were asked to rate their artistic ability. The scale was 1 to 5, one was poor and 5 was good. It was predicted junior high students would rate themselves as poor (1 or 2). However, the mean rating for 28 subjects was 3.04. There was no sex difference.

This finding may have been a result of selective sampling, because all subjects for this project were volunteers. It may also have resulted from a judgment based on peer comparison which might not be exhibited if a teacher asked a student to appraise only his own work.

3) Adolescent Concerns. The assumption was that young adolescents, given the opportunity, would express concerns of a personal nature rather than of social importance.

During one session students were asked to create protest posters. The subject of the resulting posters were recorded and categorized in the following manner.

I. Personal. (including home = 13, school = 8, and drugs = 3)
Total - 24

II. Political - Social. Total = 8

III. Pure Humor. Total = 8

Out of the total of 43 posters, most dealt with the personal life of the student. Some students made more than one poster. A list of poster titles follows. It might also be noted that many of the political posters seem to be stereotypes or to come from other sources, while this is not as prevalent in the personal posters.

1. Stop the Population Explosion Start Using Birth Control. Pills - Courtesy of Your Local Delivery Room
2. Down With Protest Posters
3. Down With the HEAT (I mean law enforcement officers)
4. Parental Authority Rots
5. Take a Trip - Get High Now - Pay Later
6. Abolish Slavery in Schools
7. Down with Good Taste
8. Down With Culture
9. Down With Modern Math
10. Down with Acne
11. NDOW HWIT LSHOOL
12. Up ↓ with Ed. T-V
13. Stop the War on Poverty
14. Sink Our Schools
15. BAN SPELIN
16. Stop Tying Us In - Teachers Let Us Go Let Us Breath - We Want Out
17. CRISPIAN St. PETER
18. EXTERminate OLDER SIBLINGS and STOP TYRANNY
19. Stop Lawnmowers. They pollute the atmosphere Every time I start the stupid mower I get a case of Carbon monoxide. Lawn mowers * ! for 2 hours = $4 I don't have the patience.
20. Keep off the grass - Take LSD
21. All Bananas Bite
22. Down With Taxes (Sales) The government is robbing us of our money (they call it sales taxes, it sounds nicer than robbing).
23. Down with Draft Cards - Up with Draft Beer
24. Home E.C. is the Root of all EVIL.
25. BETTER SCHOOL Rules Nurishing Lunches (lower prices) New Schools. Passes Forgotten Better teachers
26. Down with ?
27. Down with Bull Turkey
28. This is National Prevention Week
29. Down with Potatoes
30. Ban the BarBer

31. Up with Barbars (about 1 1/2 foot off the ground)

32. Uncle Hitler wants You

33. Bomb the Ban

34. Stop Govet. Scandals

35. Stop the Blood Shed

36. Down with Bugs (VW)

37. Ban the Cruel Barber

38. Today is National LSD Day - Be a Hippie and Celebrate

39. Down with Adults Only

40. Down with Halloween

41. Stop Caging Us In Let us go - We want more freedom

42. This may protest anything you want

43. BAN DEODORANT

4) Working Conditions. Another experiment was conducted to see if teenagers working together would produce different subject matter than if they worked alone.

All students were given paper and pencil and asked to draw something, anything that they wanted. This was done under two conditions. Ten subjects (5 male and 5 female) were placed in a room in which they could spread out and work by themselves. The remaining 19 students were crowded into another room and worked in close physical proximity. All drawings were collected and rated for fantasy (cartoons, space creatures, etc.), vs. realistic (still life, face, etc.) content.

Ten drawings (5 male and 5 female) were picked at random from the together condition and compared with the 10 from the alone condition.

Results:	Fantasy Drawings	Realistic Drawings
Together Condition	2	8
Alone Condition	5	5

These results indicate that the together condition might have inhibited the production of imaginative drawings. It should also be mentioned the different results between the two conditions occurred mainly among the boys. Only one boy produced a fantasy drawing in the together condition, while four did in the alone.

The effect of art teachers' presence may be compounded in the physical proximity of students. All three teachers were present in the together room, while only two graduate assistants were with the alone group. There may be a relationship between the together condition producing more realistic drawings and the finding of Beittel that more feedback is preferred by those working with realistic subject matter and less feedback preferred by those working from mental stimuli.

5) Art Appreciation. Several experiments were carried out which could be grouped under the heading of Art Appreciation.

(a) To test the assumption that teenage students prefer pictures with realistic subject matter, thirty students were shown, in random order, a series of prints of pictures which were painted by recognized artists. Five of these prints were pictures of people and the other five were still lifes. Both sets of five varied over a continuum of abstract to realistic. The names of the artists were covered up and subjects were asked to rate each print from 1, indicating they did not like it to 5, meaning they liked it very much.

People Series

Realistic ←——————————————————→ Abstract

	Millet	Seurat	Modigliani	Picasso	Miro
	The Gleaners	Sunday Afternoon	Two Lovers	Three Musicians	Composition
Mean Score	2.97	2.60	2.41	3.60	3.44

Still Life

Realistic ←——————————————————→ Abstract

	Cezanne	Buffet	Picasso	Leger	Pollock
	Pommes et Oranges	Still Life	Nature Morte au Citron et aux Orange	The Red Table	Composition
Mean Score	3.04	2.77	3.64	2.80	2.60

The students did not prefer realism and, if anything, preferred abstract as shown in the people series. It is interesting to see that Picasso is most popular in both series. Possibly because all students were volunteers for the art class, they may not be typical in their preferences. At any rate, these youngsters, in not selecting the realistic subject matter, disagreed with other studies on adolescents' aesthetic preferences.

The students were also asked to indicate which print they thought their art teacher would like.

	People Series				
	Millet	Seurat	Modigliani	Picasso	Miro
Number of students indicating which print teacher would like.	2	6	1	9	12
Teachers' likes, mean score	1.66	3.66	3.66	3.00	3.33

	Still Life Series				
	Cezanne	Buffet	Picasso	Leger	Pollack
Number of students indicating which print teacher would like	6	5	9	9	1
Teachers' likes, mean score	3.00	3.66	3.33	.266	2.33

The students tended to feel that teachers would like the same thing they liked. The students chose their own first choice as that of their teachers 23 out of a possible 63 times.

(b) It was predicted that teachers would like pictures which were more abstract. The teachers also ranked the same series of pictures as mentioned above and their ranking on each print is included in the above table.

The teachers were also asked which print they thought the students would like. In the people series, the teachers thought the students would select the Modigliani and the Millet. In the still life series they predicted the Leger. In both cases the teachers were wrong and actually came closer to predicting what the students liked least.

(c) The assumption was made that these junior high school students would be aware of subject matter content of pictures but not the aesthetic qualities. Four pictures, reproductions of Hopper, Klee, Modigliani and one unfinished pen and ink were shown to the class in small groups. The youngsters were asked to reply to these questions: 1) What is this picture about; what is happening? 2) Do you think there was any special feeling in the picture? 3) What do you find of interest in the picture? One of the pictures was incomplete and the last question was rephrased for this picture: 3) How would you finish it?

The responses were to a great extent literal, listing what appeared in the picture. For example, in the Hopper such replies were: an empty store, a store front, an empty house, a small ship, a store before it opened. As to special feelings, many responses were: nothing or none. The more common response was: lonely, quietness, drab, or sorta dead. Interest was primarily in the objects, such as the trees, the clock or shadows. A few girls noticed the mood of darkness or stillness. In the picture to complete, most of the suggestions were again in terms of objects to add or some color to put on the tree trunk. Little was found in the majority of responses which could be called an awareness of artistic or stylistic considerations or a concern for color, form or atmosphere.

(d) Another experiment dealing with picture evaluation was performed. Several individuals including artists and nonartists produced 75 line drawings which were made with black felt markers on 9 x 12 inch drawing paper. The subjects included landscape, still life, animal, abstract, and fantasy. Included among these were also drawings with forbidden themes of sex, drugs, drinking and smoking.

Twenty-six students were shown all drawings, one at a time in a random order, and asked to rate them from 1 to 5 on a 5-point scale from "like least" to "like best." The teachers also ranked these pictures, as did ten graduate students. The correlations between these groups were fairly close. Student-teacher, p = .69; graduate-teachers, p = .58; student-graduate, p = .76. There seemed to be general agreement about which pictures were good. Similar correlation was found in Burt's study which showed a .65 correlation between adolescents and art experts. Child's study found lower correlation, .43 and .49 for adolescent and art experts preference agreement.

A closer examination of those selected as most liked by the teachers and those selected as most liked by the youngsters showed that a few drawings were responsible for the lack of a more perfect correlation. Apparently teachers liked simplicity and economy of line, and in those pictures about which there was disagreement, students liked complexity and more elaborate drawings.

(e) It was supposed that certain subject matter that is usually taboo for junior high school youngsters would hold a special interest for this population. Once the students rated the above mentioned 75 drawings, the drawings for the forbidden subjects were picked out. For each forbidden drawing, four other "normal" drawings were also chosen which had received a rating by the students equal with the forbidden one. This procedure resulted in seven sets of five drawings. Six of these contained a forbidden picture and four "normals" while the seventh was composed of all "normals." In each set all pictures had been rated equally, although the rating among sets varied.

Twenty-seven students were presented each set and asked to answer 6 questions. These questions asked them to indicate which picture they liked best, their parents liked best, would be the most fun to make, their teacher liked best, their friends liked best, and they might have drawn. The rationale behind the procedure was that when students were presented pictures which they had rated equally according to some "general" or "aesthetic" criteria, their answers would indicate a difference in preference for subject matter. The main hypothesis was that junior high students would indicate a personal preference for the forbidden themes. Students did not put their names on their papers.

The following table gives an overall view of results. The table consists of six categories of pictures used to make up the sets. Each set had one picture with the forbidden theme. The number shown is the ratio between the number of times each category was selected and the number of possible times that each category could have been given as an answer. It should be noted that these ratios do not add to 1 either across rows or down columns since some of the pictures in each category came from the same group of five as a picture in another category. The number of choices one category receives is to a certain extent independent of the number of choices another received. Ratios are given separately for males and females.

	Picture Categories											
	3 Pictures Animal		6 Pictures Still Life		3 Pictures Scene		4 Pictures Abstract		3 Pictures Fantasy		5 Pictures Forbidden	
Question	M	F	M	F	M	F	M	F	M	F	M	F
1. You like	.066	.267	.139	.310	.360	.133	.396	.350	.194	.310	.283	.160
2. Parents like	.111	.200	.416	.431	.360	.400	.310	.133	.139	.155	.083	.120
3. Fun to make	.055	.044	.028	.089	.167	.200	.625	.600	.445	.620	.288	.093
4. Teacher like	.167	.78	.385	.320	.500	.290	.125	.133	.250	.200	.200	.303
5. Friends like	.333	.243	.111	.122	.111	.133	.204	.250	.278	.466	.465	.346
6. You would draw	.195	.089	.167	.320	.417	.333	.350	.366	.250	.356	.150	.066

The main hypothesis was not confirmed; students did not indicate a personal preference for forbidden subjects. They did indicate that their parents would not like these, but that their friends would. For males, their friends would have liked animal pictures, which may have been considered immature, while they would not.

A special preference was shown for abstract drawings which coincides with the liking these students showed earlier for the prints. These abstracts, which were considered to be not valued by parents or teachers, were liked by students and were fun to draw. Still life and landscape scenes, which were thought to be valued by parents and teachers, were not fun to draw. Some sex differences in preference are also indicated with girls again showing more preference for fantasy.

(f) The drawings and paintings made during the three week art class were large both in number and in variety. The examination of this material revealed two things. The first was that there was a tremendous range in quality of the work itself and this was hard to understand. Apparently, the youngsters felt free to leave work unfinished and to doodle with ideas and to sample one material after another. At the same time, there were numerous pieces of outstanding work. Some of these were extremely sensitive, full of color, and done with a great deal of awareness. Very little was done that could be called "school art."

The second interesting point is that the youngsters in many cases felt no particular attachment to the work they had done, with the exception of those pieces that were also looked upon privately by the teachers as being outstanding. Apparently the youngsters' own involvement in a work of art made it important to them and the involvement in turn made it more artistically complete.

No further attempt was made to categorize the work done during this summer's class. However, the youngsters themselves talked about and answered questions about their own work and the work of others, both on tape and in reply to questions on paper. Some of these comments seemed to be easier to make if there was opportunity to do this within a small group.

In passing, it might be worth noting that the enthusiasm exhibited by these junior high school students for the art class was not transfered to the art objects that they themselves had made.

THE JUNIOR HIGH SCHOOL ART QUESTIONNAIRE

A. The Development of the Questionnaire

During the art classes held in the summer of 1967, several experiments and questionnaires were gathered from the children. In addition, much information was recorded on tape during individual and group interviews. After the daily classes, the instructors spent considerable time in discussion and these discussions were often recorded in their entirety.

Using the above sources as the basis for developing theories about adolescent art, questions and assumptions arose which were the basis for a Junior High School Art Questionnaire. Many of these theories are described elsewhere, but the specific rationale for each question will be given below. Seventeen items made up the questionnaire.

1. In art class:

a) I like to work by myself without anyone to bother me.
b) I like to work with two or three friends to share my thoughts.
c) I like to work when a group of us are all doing the same project.
d) I like to work when each person in the class is given the same assignment to complete.

Question 1 tests the theory that the adolescent dislikes loneliness. It was fairly apparent that one of the advantages to the summer program was the opportunity for youngsters to communicate with each other, and full advantage was taken of that situation. The question was so phrased that it was possible to choose between working alone by oneself and working individually on a class project. It was hypothesized that these youngsters would respond most to b and c.

2. In art class, experimenting with art materials:

a) is important so that I can learn how to use these materials.
b) is a waste of time unless I finally make something worthwhile.
c) is the fun part of class since I don't have to make anything definite.
d) is the most important part of class since this is what art should be.

In question 2 it was anticipated that the use of materials would be a welcomed escape from the usual concept of art as a naturalistic portrayal of the environment. Certainly, the art programs that focus upon the use of materials are common at the junior high school level, and an attempt was made to ascertain the value that the adolescent places upon such experimentation.

3. In art class:

a) it doesn't matter how my picture turns out, as long as it's fun to do.
b) I am unhappy unless my art work is good enough so it could be framed.
c) it's important that I be pleased with the way my picture turns out.
d) I don't bother to save my pictures because I can always do another one.

Question 3 tested the hypothesis that the junior high school youngster values highly the end product. It was anticipated that b and c would be the most common response.

4. In art class:

a) I like projects where I can decide for myself what I'm going to do.
b) I like to be shown how to use a material, but then do what I like with it.
c) I like having the art teacher around to answer my questions.
d) I like having the teacher show me, step by step, how to do a project.

Question 4 focuses upon the problem of the amount of direction given by the art teacher. It was hypothesized that the adolescent wants opportunity for self motivation and decision making. Therefore, it was anticipated that the greater number of responses would be to answers a and b.

5. In art class:

a) I know what I like to draw, and I know how to do it.
b) I know what I like to draw, but I don't know how to do it.
c) I don't know what to draw, but I could draw it if I knew.
d) I don't know what to draw, and I couldn't make it anyway.

Question 5 deals with the problem of subject matter and technical ability. It was expected that most junior high school youngsters will be motivated to do their own subject matter and would need the teacher only for help in achieving the goal. This was a rephrasing of a similar question used during the summer session, in which the investigators had anticipated that the junior high school youngster did not know what to draw and expected that he could not make it anyway. Since this was proven wrong with a small population, it was anticipated that the same results would be true with a larger population and responses a and b were expected to be most popular.

6. Art can be understood in many ways. Which is most like you?

   a) I like paintings in which I can tell what's going on.
   b) I like paintings with mood and atmosphere.
   c) I like paintings that are composed of color and movement.
   d) I like paintings that look as if they were taken with a camera.

The assumption that adolescents prefer art that is literal is the basis for question 6. It was expected that a and b would be the most often selected answers, whereas pictures with mood and atmosphere or color and movement would not be as well liked.

7. If I were going to make a protest poster, it would be:

   a) about things that need to be changed in junior high school.
   b) about the way I want to wear my clothes and hair.
   c) about the problems of society today.
   d) about the evils of drugs and alcohol.

Question 7 again was an outgrowth of the summer class. The tabulation of responses during the class indicated that the adolescent directed his protest against his immediate and personal environment. Therefore, it was anticipated that b would be the answer most selected.

8. I like a picture I have painted if:

   a) it turns out as I hoped it would.
   b) it looks as if it had been painted by a professional artist.
   c) my art teacher praises my painting.
   d) the other kids in the room think it's great.
   e) it's better than I have done before.

Question 8 deals with the sources of the junior high school youngster's values. It was hypothesized that the adolescent would turn to his peers as evaluators of his art products. Therefore, answer d would be the expected one. The other responses give opportunity for the individual, the professional artist, the art teacher, or his own past performance as providing the evaluation of his work.

9. When I make a drawing:

   a) I know pretty much what I want it to look like and "see" it before I begin.
   b) I start working before I am quite sure how it will look and it sort of grows.

Question 9 is based upon the notion that adolescents will be divided between a synthetic and an analytic approach to art. It was expected that there would be a somewhat greater number checking a, since this is the more visual method.

10. When working on art:

    a) I like to have it quiet and peaceful.
    b) I like to have music playing.
    c) I like to have some conversations going on around me.
    d) I enjoy having a lot of noise and confusion.

Question 10 explores the theory that the adolescent likes to have noise and confusion around him as he is working. It was certainly apparent to the instructors during the summer class that, given the opportunity, these youngsters were far from peaceful and quiet. Therefore, d was expected to get the greatest number of responses.

11. How do I feel about my own art?

    a) I am pleased with my work and show it to my art teacher all the time.
    b) I am pleased with my work, but I never show it to my art teacher, because he would not like it.
    c) I have the ideas in my head, but I cannot put them down on paper. I am not pleased with my art.
    d) My art work is absolutely terrible and the art teacher cannot understand that some people really can't draw.

Question 11 was phrased in order to test the theory that the adolescent feels that his own art work is of no value. Answers c and d would tend to verify this assumption.

12. My favorite art project while I have been in junior high is:

13. The project or part of the art program that I have not liked in junior high is:

14. There are a lot of activities such as putting things together, drawing or construction that can be called art. My favorite art activity outside of school is:

Questions 12, 13, and 14 were included so as to get some assessment of the likes and dislikes for particular art projects that were held by the junior high school population. It was expected that boys would favor three-dimensional projects and girls two-dimensional projects. It was also assumed that boys would have preferences for action, whereas girls would favor those projects dealing with pastoral themes.

15. If I could elect a semester art course in junior high and could choose from those below, two courses which I would choose would be (circle two):

    a) Sculpture--work in different media: clay, plaster, brick concrete.
    b) Drawing--with instruction in lines, shading, perspective; using pencil, pen and ink, and water color.
    c) Pottery--work on the potter's wheel.
    d) Painting--water color, tempera, and oil.
    e) Woodworking--using tools and making objects.
    f) Principles of art--color wheels, figure drawing, perspective, shading.
    g) Survey--spending a limited amount of time exploring different areas of art and using different materials.
    h) Individual--with time set aside to see the teacher once a week for individual help on my own project.

Question 15 lists a number of alternate art courses and it was expected that few students would be eager for any course dealing with the principles of art: f. Also, it was assumed that boys would favor sculpture and woodworking, whereas girls would favor drawing and painting.

16. I would like an art teacher who (circle two):

    a) treats art as a way of experiencing the world and shows how your relationship to the world and your feelings control and shape your art.
    b) gives instructions about how to use various types of materials and what can be done with them.
    c) brings in new materials to work with and encourages you to experiment with them on your own.
    d) allows you to be your own judge of how well you have done, realizing that only you can really understand your work.
    e) sets standards for your work and can tell you how well you're doing and where you need improvement.
    f) gives you ideas about what to so so you can concentrate on doing them instead of thinking them up.
    g) other: ______________________________

Question 16 is the same question that was asked of the students in the summer art class. The findings there indicated that the teacher is seen primarily as a source of new materials and therefore c was expected to be the most popular answer.

17. Following this page are ten sketches; some are better than others. Please write the letter of the one you like best beside the number 1, the letter of the sketch you like next best beside the number 2, and so on until the one you like least is beside number 10. Please don't mark on the drawings.

1. __________ is the one I like best.
2. __________
3. __________
4. __________
5. __________
6. __________
7. __________
8. __________
9. __________
10. __________ is the one I like least.

During the summer class, students and teachers ranked 75 line drawings. Although the correlation was fairly high (.69), some sketches produced disagreement. Ten sketches were selected which showed the greatest differences between the rankings of the students and teachers. These are included in the appendix. In question 17 the students are asked to order the sketches from like best to like least. It is anticipated that the more complex and technically more complete drawings will be the most liked and the simple ones liked least.

Each question on the questionnaire was pretested for clarity and wording with a sample of twelve to fourteen year olds. Where there was ambiguity or where the directions were unclear, the question was rephrased until the final questionnaire evolved.

B. Administration of the Questionnaire

The completed questionnaire was composed of 16 questions, calling for a multiple choice response or a fill-in answer. In addition, there was one item which dealt with ranking 10 pictures from most liked to least liked. A copy of the Junior High School Art Questionnaire appears in the appendix. The total questionnaire took about 35 minutes to administer. This was convenient in that the questionnaire could be completed by junior high school youngsters within one of their usual class periods.

The Junior High School Art Questionnaire was administered to 551 junior high school boys and girls during one of their regular art classes. These classes were part of the program of art in the Ithaca, New York, schools. Two classes were elective ninth grade art; the ten classes of seventh graders and ten classes of eighth graders were in the art classes because it was required as part of the school program for these grades. There is no mandatory art syllabus used in the Ithaca Junior High Schools and each teacher, three males and one female, had variations in their art lessons, from what might be thought of as a rigid academic approach to a fairly avant garde program.

The questionnaires were completed by the youngsters at the end of the spring semester in 1968. Grade, sex, and teacher were recorded but not the names of the children. All material was coded and tabulated.

Although it was anticipated that assembly programs or fire drills would interrupt the administration of the questionnaire, no problems were encountered. Apparently, the testing and use of the summer art class to try out theories beforehand was well worth the effort. No part of the questionnaire itself had to be discarded, and the youngsters actually seemed to enjoy the experience of filling out the form. It must be confessed another factor was involved in this good fortune. That is, it was apparent that very few junior high school students had ever been asked their opinion about school matters. The fact that they had some opinion, and that this opinion was worth something to adults, seemed to be a surprising phenomenon. This in itself may be a clue to some of the feelings and reactions of junior high school youngsters to their formal schooling.

C. Findings from the Questionnaire

The questionnaire was given to 551 junior high students who were enrolled in art class. Subjects were allowed to agree with any number of statements that they wanted. As can be seen by looking at the results, for most questions there were clear preferences and rejections. This also tends to show seriousness of intent with which the students completed the questionnaire; that is to say, there is little indication of random marking. Classroom teachers, as well, reported the serious attitude of the students while completing the questionnaire; many students seemed to feel that, at last, their opinion was being consulted concerning the administration of the curriculum. The questions are listed below in numerical order, with the number of answers given each part to the left of each question.

Junior High School Art Questionnaire

Below are some questions we have about working with art. Be as truthful as you can and answer these just for yourself. There are no right or wrong answers. Circle the letter of every statement with which you agree. You may circle as many as you want in order to answer each question.

1. In art class:
216 a) I like to work by myself without anyone to bother me.
355 b) I like to work with two or three friends to share my thoughts.
148 c) I like to work when a group of us are all doing the same project.
117 d) I like to work when each person in the class is given the same assignment to complete.

Question 1 indicates that most students want to work with two or three close friends while larger groups are relatively rejected. This is one of the indications that junior high art is part of a personal, social interaction process. Many students also indicate that they like to work alone.

These findings tend to indicate a preference for a very different type of classroom organization than is used in most schools currently. It appears that small card-table-size tables where students could quietly converse in groups of two or three would be preferred for the majority of the seating, with some individual tables and seating separated from the working group, for those students who prefer to work alone.

2. In art class, experimenting with art materials:
288 a) is important so that I can learn how to use these materials.
91 b) is a waste of time unless I finally make something worthwhile.
241 c) is the fun part of class since I don't have to make anything definite.
149 d) is the most important part of class since this is what art should be.

Question 2 indicates that learning about new materials is welcomed and that this process is fun. The small response to 2b may also indicate a general lack of interest in making a final product. The students' zeal in experimenting with new materials is a constructive outlet for their energies and may be a welcomed escape from their feelings of inadequacy in representing the figure. Keiler recommended the use of advanced manipulative processes (sculpturing and wheel throwing) to take advantage of this zest for working with new materials.

3. In art class:
209 a) it doesn't matter how my picture turns out, as long as it's fun to do.
61 b) I am unhappy unless my art work is good enough so it could be framed.
319 c) It's important that I be pleased with the way my picture turns out.
70 d) I don't bother to save my pictures because I can always do another one.

The paucity of response to 3b and 2b perhaps suggests a defense by which students are able to defend their egoes against their amateurish products. Other studies have attested to a decline in art ability and aesthetical awareness at the 7th and 8th grades. Thus, their inability to create frameable products is dismissed as an irrelevant goal. However, products are made and valued as seen in answer 3c, but 3b indicates that the value does not come from a viewing audience, it is probably a self-evaluation.

4. In art class:
323 a) I like projects where I can decide for myself what I'm going to do.
285 b) I like to be shown how to use a material, but then do what I like with it.
258 c) I like having the art teacher around to answer my questions.
114 d) I like having the teacher show me, step by step, how to do a project.

Question 4 is one of several indications that junior high students can and want to produce their own ideas. They want to be self-directive. Also, the teacher is rejected if he behaves as a craft-like instructor taking them step by step through a procedure.

5. In art class:
216 a) I know what I like to draw, and I know how to do it.
263 b) I know what I like to draw, but I don't know how to do it.
126 c) I don't know what to draw, but I could draw it if I knew.
94 d) I don't know what to draw, and I couldn't make it anyway.

Question 5 shows similar results. Most students know what they want to make, the main problem is how to do it. Apparently students have a clear idea of what they like to draw, and these topics could be used effectively by the teacher in planning motivations to further extend these frames of reference.

6. Art can be understood in many ways. Which is most like you?
181 a) I like paintings in which I can tell what's going on.
247 b) I like paintings with mood and atmosphere.
280 c) I like paintings that are composed of color and movement.
168 d) I like paintings that look as if they were taken with a camera.

Most students choose b and c in question 6. They indicate a preference for mood, movement, and color in pictures and reject camera-like realism. The emotional qualities, color, movement, mood and atmosphere, are preferrred, possibly as more effective vehicles for expressing the adolescents' subjective concerns. On the other hand, the avoidance of realism may be a defense against their inadequacy in representing the figure, which may in turn reflect a shaken self-confidence.

7. If I were going to make a protest poster, it would be:
190 a) about things that need to be changed in Junior High School.
113 b) about the way I want to wear my clothes and hair.
259 c) about the problems of society today.
212 d) about the evils of drugs and alcohol.

In question 7 it was expected that junior high students would be most interested in dealing with personal problems in their protest art work. The most favored area, however, was the problems of society. It is possible that this is an indication of a feeling that protest posters should be used for serious matters and one's personal problems are relatively unimportant. Different results might be obtained if students had to think up specific ideas for posters as was done during the summer art class. Then their own personal experience might be most important.

8. I like a picture I have painted if:
363 a) it turns out as I hoped it would.
82 b) it looks as if it had been painted by a professional artist.
143 c) my art teacher praises my painting.
179 d) the other kids in the room think it's great.
348 e) it's better than I have done before.

Question 8 shows clearly that students want to evaluate their own work. Professional artists, teachers, and peers are much less important sources of evaluation. It is possible that a few friends whose judgment is respected and accepted might be a more important source of evaluation than just "other kids"; however, the overwhelming responses to a and e make it clear that students reject the imposition of outside value judgments.

9. When I make a drawing:
310 a) I know pretty much what I want it to look like and "see" it before I begin.
283 b) I start working before I am quite sure how it will look and it sort of grows.

The even distribution between the two creative strategies and a small number of students who chose both, may tend to suggest the working of spontaneous and divergent process strategies, as the research of Beittel and Burkhart indicated. Lowenfeld's visual-haptic continuum may also be closely related.

10. When working on art:
186 a) I like to have it quiet and peaceful.
263 b) I like to have music playing.
327 c) I like to have some conversations going on around me.
92 d) I enjoy having a lot of noise and confusion.

Art, in question 10, is seen as implying social interaction. Students want music and conversation and reject a library quiet, study-like atmosphere. They also reject noise and confusion which was the predicted preference. In question 1 students rejected working in large groups, also indicating that the social interaction desired is intimate and personal.

11. How do I feel about my own art work?

154 a) I am pleased with my work and show it to my art teacher all the time.

125 b) I am pleased with my work, but I never show it to my art teacher because he would not like it.

228 c) I have the ideas in my head, but I cannot put them down on paper. I am not pleased with my art.

82 d) My art work is absolutely terrible and the art teacher cannot understand that some people really can't draw.

Question 11 shows again that students can get their own ideas, but can't make them. This may be one reason why they don't like to be evaluated by the art teacher. It should also be noticed, however, that many of those who are pleased with their work also do not show it to the teacher.

The strong acceptance of 11c, that the students have the ideas but are unable to put them down on paper, points out the need for strong subject matter motivations, to enable the student to overcome his fear and timidity in expressing his ideas. The need may exist for the idea to be re-experienced in its environment, in order that the strength of the motivation may overcome inertia.

12. My favorite art project while I have been in junior high is:

13. The project or part of the art program that I have not liked in Junior High is:

14. There are a lot of activities such as putting things together, drawing or construction that can be called art. My favorite art activity outside of school is:

Questions 12, 13, and 14 dealt with the students' favorite art activities in school, outside of school, and their least favorite art activity in school. The main conclusions which were apparent from inspecting the written answers were the great preference for drawing, both in class and outside of class. Many students specified the particular subject matter which they enjoyed drawing, such as cars, fashions, horses, or doodling. However, even though drawing was by far the most popular art activity at the junior high school level, many students did not like particular required drawing assignments which the teacher made, such as drawing faces or trees. In fact, many students who listed drawing certain objects as their favorite activity also voiced their dislike of drawing certain other objects which were required in the classroom.

Construction activities were the second most popular choice of art activity outside the classroom. These included making models (assembling project kits), making nature constructions out of found natural materials, and wood construction. Wood, cardboard, and paper construction projects made in the classroom are also popular and were rarely mentioned as disliked projects.

Copper enameling was listed as a favorite art project in school. Papier mâché masks were an unpopular project, possibly being viewed as too juvenile an activity by the teenagers. Plaster sculpture was mentioned by some students as a favorite project; yet it is also mentioned by a few students as a disliked project.

The most unpopular art activity in the junior high was pottery and clay work. While many students listed pottery as their favorite art activity, twice as many listed it as the most disliked project.

QUESTIONS 12, 13, & 14 RESPONSE FREQUENCIES
FOR POPULAR AND UNPOPULAR ART ACTIVITIES
(N = 100 7th and 8th graders)

Media	Favorite Classroom Project	Disliked Classroom Project	Favorite outside Art Project
Drawing	29	23	45
Painting	14	4	12
Pottery & clay	15	29	
Copper enameling	15	2	
Construction, models	10	1	25
Sculpture	7	4	
Posters	7	2	3
Collage	7	4	1
Design	6	6	1
Jewelry	2		1

This strong repugnance to clay work at the junior high level may be due to clay's unsophisticated ooziness, contrasted to the popularity and controllability of pencil drawing. Painting was a favorite activity both in the art classroom and outside the art classroom and was not disliked. Posters were mentioned by some students as being a popular classroom activity.

In summary, the most popular projects in the art classroom are, in order of popularity: drawing, painting, pottery, copper enameling and construction. The most popular activities outside the classroom are: drawing (clearly the most popular), construction, and painting; very few other activities were even mentioned. The most unpopular art activity in school was pottery and clay work, the next most unpopular activity was drawing required subject matter.

15. If I could elect a semester art course in Junior High and could choose from those below, two courses which I would choose would be (circle two):

193 a) Sculpture--work in different media: clay, plaster, brick, concrete.
197 b) Drawing--with instruction in lines, shading, perspective, using pencil, pen and ink, and water color.
177 c) Pottery--work on the potter's wheel.
187 d) Painting--water color, tempera, and oil.
179 e) Woodworking--using tools and making objects.
45 f) Principles of art--color wheels, figure drawing, perspective, shading.
77 g) Survey--spending a limited amount of time exploring different areas of art and using different materials.
50 h) Individual--with time set aside to see the teacher once a week for individual help on my own project.

In question 15 most choices are accepted equally. The finding that f and g are rejected may give some indication that stressing art qualities in a junior high school program is rejected. Principles of art are certainly least appealing, but the common approach of dealing with art as a survey course was also rejected. The last response, 15h, was not expected, but may be in part a reflection of the fear of teacher evaluation, or merely that this item is the last of a long list.

16 I would like an art teacher who (circle two):

140 a) treats art as a way of experiencing the world and shows how your relationship to the world and your feelings control and shape your art.
183 b) gives instructions about how to use various types of materials and what can be done with them.
241 c) brings in new materials to work with and encourages you to experiment with them on your own.
185 d) allows you to be your own judge of how well you have done, realizing that only you can really understand your work.
124 e) sets standards for your work and can tell you how well you're doing and where you need improvement.
98 f) gives you ideas about what to do so you can concentrate on doing them instead of thinking them up.
g) other: ______________________________

Question 16 shows again that students see the teacher as a source of new materials. The teacher as a source of ideas is rejected. Many students answered 16d which asks that teachers not judge the student's work. On the other hand, some students do still want the teacher to perform his usual function of giving instructions with all those new art materials.

17. Following this page are ten sketches; some are better than others. Please write the letter of the one you like best beside the number 1, the letter of the sketch you like best beside the number 2, and so on until the one you like least is beside number 10. Please don't mark on the drawings.

1924 1. (O) is the one I like best.
1938 2. (T)
2571 3. (M)
2875 4. (L)
2990 5. (R)
3383 6. (U)
3451 7. (Y)
3985 8. (V)
4010 9. (N)
4266 10. (S) is the one I like least.

The ten sketches used in this section were selected from 75 sketches which had been ranked by teachers and students during the summer class. These ten produced the greatest disagreement (see Appendix).

Those sketches which had a feeling of realism and pastoral qualities were ranked high, followed closely by still life. The least liked were more simple, abstract and whimsical. As expected, the horse ranked high and the cow ranked low, although the serious treatment of the horse and the humorous treatment of the cow may have been as important as the subject matter. It may be that the technical ability which is readily seen in O is valued highly and is looked upon as a goal whereas the simplicity of line in S or the flat poster effect of U can only be appreciated by someone who has mastered the technical problems of representation.

In addition to the responses to the questions that have been tabulated and commented upon above, several additional tabulations were made as part of the analysis. Some questions lent themselves to a comparison of sex differences. The various classes of the four junior high art teachers were compared to see if there were any distinct trends in responses. Some questions dealt with attitudes of the students and these too were examined to see if there were relationships between attitudes expressed on one question and attitudes expressed on others. Several of these areas are listed below.

Sex Differences

Where it was possible subjects were divided into male and female groups and possible sex differences in responses were looked for. Most of these are reported later, but a few trends that were found are reported in the following table. More girls than boys prefer mood, color, and movement in their pictures. More boys prefer camera-like realism, although this is not a large percentage. More boys are concerned with protest posters about their clothes and hair. An interesting sex difference is found in question 15. Boys prefer woodworking, while girls prefer painting. It is possible that for one reason or another some art activities are sex typed and students may resist crossing a sex boundary to perform a sex inappropriate task.

We will see later in this section that among students who prefer realism and know what they want to make, males are more likely to know how to make it; females are more likely not to know how to make what they want. Perhaps females are harsher judges of themselves than males. This is supported by the research of Jackson and Getzels which found adolescent girls, compared to adolescent boys, to be more self-critical and tending to turn the blame for their dissatisfaction inward.

Number of students = 398 Male 205, Female 193

Related Question	M %	F %	Response
6b	73 = .36	113 = .58	mood
6c	109 = .53	132 = .67	color and movement
6d	73 = .36	48 = .25	taken with camera
7b	49 = .24	25 = .13	clothes and hair
15d	51 = .25	92 = .48	painting
15e	94 = .46	36 = .19	woodworking

Teachers Effect

It is possible that teachers have different effects on the attitudes of their students. The classes of two different teachers were compared and some differences were found as seen in the table below.

Related Question	N = 125 Teacher M	N = 107 Teacher T	Response
1a	56 = .45	29 = .27	alone
1c	25 = .20	41 = .38	group
4d	47 = .39	19 = .18	teacher shows step by step

More students of teacher M preferred to work alone (1a), while more of teacher T liked group work (1c). More students of teacher M wanted to be given step-by-step instructions. Of the four teachers who taught the junior high school art classes, teacher M was the most structured in class organization and most traditional in the kind of art taught. Apparently, the youngsters in that class had developed a dependence upon step-by-step instructions.

Working Alone or in a Group

Many of the questions deal with differences in behavior or attitude among students. It is possible that differences in attitude expressed on one question may be related to differences expressed in other questions. Various questions were separated as indicating opposite poles of a different factor. For each of these factors, a random sample of 40 students was selected. The answers of twenty of the students (ten males and ten females) represented one pole, while the answers of the other twenty represented the opposite extreme.

The way in which these students answered all other questions was tabulated. These questions, which showed greatest differences between students in the two poles of each factor were considered for statistical treatment. Each difference was arranged into a 2 x 2 contingency table. A chi squared with Yates correction for one degree of freedom was performed on each table. (For all tables Chi squared greater than 3.34 is significant at the .05 level.)

The first factor to be considered was students who wanted to work alone (1a) compared to those who wanted to work in a group (1b). Only two differences were found to be significnnt as seen below. Students who work alone are more concerned with being pleased with their work. Those who work with friends tend not to care about their pictures (3d). Perhaps, for those working with friends (who are a majority of junior high students) the social interaction involved in making a picture is an important part of the process and the actual product made does not matter. For those who like to work by themselves, the product becomes much more important (3c).

Related Question	Alone 1a	Group 1b	χ^2
3c	14	7	3.61
3d	2	9	4.51

A second factor was extracted from question 2. It was felt that 2b (experimenting is a waste of time unless I make something worthwhile) might represent people who were product centered and 2c (experimenting is fun since I don't have to make anything definite) might represent people who are process centered. Some differences were found among these groups. Process centered students are more interested in color and movement in pictures (6c). Product students are more interested in paintings with mood and atmosphere.

Related Question	Product 2b	Process 2c	χ^2
6b	11	4	3.84
6c	5	14	6.42
8c	3	9	2.97
8d	3	10	4.10
10a	4	11	3.84
10d	6	0	4.90

8c and d indicate that process centered students are more interested in evaluation both from teachers and peers than are the product centered students. This finding seems paradoxical in that process students are those who don't make anything definite to be evaluated. Perhaps their stronger desire for evaluation from others curbs their desire to make a finished product or possibly the freedom to experiment and the freedom to be evaluated are related. In 10a and d it is seen that process centered people prefer peace and quiet, while there is a trend toward noise and confusion for those interested in the product. This would indicate that the process factor measured here is not related to the social process discussed before.

This may relate to the research of Beittel which showed spontaneous students who worked in a painterly imprecise experimental matter, preferred more teacher feedback than the divergent student who works in a precise, detailed manner. He also found spontaneous students preferred working from imagined stimuli, whereas divergent students preferred to work from external subject matter. It may be that the process centered artist needs quiet to develop his internal thoughts, whereas the more visual product oriented person, intent on objective, rather than subjective stimulation, may enjoy noise and confusion to screen out subjective awareness.

Among product centered students a difference between males and females was found for two related questions.

Related Question	Product 2b Male	Female	χ^2
5a	6	1	3.41
5b	2	8	3.23

Among product centered students, who know what they want to draw, males feel that they know how to do it while females feel that they don't know how. This may reflect a difference in the kind of product, and level of difficulty at which the two groups are operating.

Reliance on Teacher

The next factor considered was self-reliance, 4a and/or b (I can decide for myself), compared to teacher reliance, 4c and/or (I like having the teacher show me). One difference was found.

Related Question	Self 4ab	Teacher 4cd	χ^2
2a	4	11	3.84

It is interesting, but not surprising, to find that students who are more reliant on the teacher are also more interested in learning how to use materials that the teacher brings in. It should be remembered that students in general see the teacher's main function as introducing new materials.

An interesting sex interaction also turned up for this factor.

	Female		
Related Question	4ab	4cd	χ^2
15c	2	7	3.23
16b	1	6	3.41

Among females, those who are more reliant on the teacher, are more interested in working on the potter's wheel (15c). It is possible that this finding is a function of the particular teacher of this class. Teacher-related females would also want a teacher who gives instructions about how to use materials (16b). This is consistent with the earlier finding for 2a.

Own Idea

Another factor was separated in question 5. It consisted of those who know how to make what they wanted (5a and/or c) and those who did not know (5b and/or d).

Related Question	Know how 5ac	Don't Know how 5bd	χ^2
11a	8	3	2.01
11c	3	10	4.102

There is a tendency for those who feel that they know how to make things to show their products to their teacher. Thus, seeing the teacher as a provider of new materials and an instructor in their proper use, only those students who felt they could master the use of the materials would safely turn to the teacher for support. It is unfortunate that teachers are not seen as being able to serve the students in their ideational processes, but only in their technical problems.

A trend toward an interesting sex interaction was seen for those who felt they knew how to make what they wanted.

Related	Know How		
Question	Male	5ac Female	χ^2
1a	2	7	3.23
1b	7	3	not sig.

Females prefer to work alone, while males want to work with friends. It will be remembered that among product centered students, males felt more confident about knowing how to make what they wanted than females. Perhaps this kind of confidence allows the males to work with, and expose their products to, their friends.

Question 5 was also divided into those who had definite ideas about what to make (5a and/or b) and those who did not (5c and/or d).

Related Question	Have idea 5ab	No idea 5bc	χ^2
3c	13	6	3.61
15a	12	2	8.90
15e	4	10	2.75
16d	3	10	4.102

Those who have definite ideas are more concerned with being pleased with the way their picture turns out (3c). Students who have their own ideas are also more interested in sculpture (15a), while those without ideas are interested in woodworking (15e). Perhaps in this latter process one is more likely to follow patterns. It is most interesting that students without ideas are the ones who want a teacher who does not judge them (16d). This is another indication that the teacher as a judge is seen as a threat. The students without ideas may be those who have found themselves to be unable to draw horses, cars, and pretty faces, never suspecting the wide range of other meaningful subject matter which is available to them. Being thwarted in their intrinsic motivation they become ideationally and technically paralyzed. Certainly no teacher is needed to point out their very apparent shortcomings.

In relation to this an interesting sex difference was found.

Related Question	Have idea 5ab Male	Female	χ^2
8c	3	9	5.28

Among those who have ideas, females are more likely to consider the teacher's praise (8c). It will be recalled that males who felt that they knew how to make what they wanted were more prone to work with friends. Similar females wanted to work alone. Perhaps females who have ideas and can make them are more teacher oriented while males related to friends. This kind of interaction may also be a function of the teacher involved.

Art Appreciation

Question 6 was divided into 6a and/or d, those who liked realism, and 6b and/or c, those interesed in mood, etc.

Related Question	Realism 6ad	Mood 6bc	χ^2
1b	7	15	4.95
2a	8	15	3.68
8d	2	10	5.83

Those not interested in realism are most interested in working with two or three friends (1b), but also want to experiment with art materials (2a). Again, in 8d, those interested in mood, atmosphere and color feel more free to use peers as a judge of their work. Possibly those who like realistic pictures have to hide what they make or feel they can't produce it.

Some interesting sex differences were also found.

Related Question	Realism 6ad Male	Female	χ^2
5a	9	0	12.93
5b	2	6	not sig.

Among students who prefer realistic pictures, the females are the ones who tend to not be able to make what they want (5b). The males, however, who also know what they want to make, are much more confident that they know how to do it (5a). Again, the girls seem much harsher judges of themselves than the boys.

DISCUSSION AND IMPLICATIONS

In looking at the large amount of data gathered for this research project, it is quite apparent that the character and expressive qualities of early adolescent art cannot be easily categorized. There are numerous important variables dealing with developmental differences, expressive needs, individual differences, and the necessity to develop certain skills and acquire knowledges. In spite of the rather complex picture given to us by the findings, it becomes clear that there are certain important considerations in working with youngsters of this age that we cannot easily dismiss. The first of these deals primarily with the role of the teacher, not only with the teacher's actions and reactions in the classroom, but also with how the teacher is viewed by and reacted to by the adolescents in the art class. A second important area that stands out in the research is the student's own feelings and emotions about the field of art, and about his own inadequacies or strengths, and himself as a person rather than just another student. Some of the inferences drawn from the research are discussed below and deal directly with the role of the teacher and the role of ths student. In addition, there are some other factors dealing with the area of art appreciation, and other matters based on findings from both the questionnaire and the summer class.

One of the outstanding conclusions reached is that the teacher is viewed by the junior high school student as a threat. This comes as quite a surprise since most art teachers like to consider themselves closer to youngsters than the usual academic instructor. However, the students clearly rejected the teacher as a person to evaluate their work or to set standards for their performances. How the youngsters achieved success was apparently due more to their own feelings about what they have done, rather than to the teacher's evaluation. This certainly throws any sort of marking system open to question. As can be seen later in our discussion, the youngster also has a different standard for his own work than does the teacher. This conflict, between those goals that have been established by the teacher and those goals that may be important for the youngster, is clearly resolved in favor of the youngster himself and the teacher has been dismissed as a factor in developing the criterion for "good" art.

Not only has the teacher been rejected as an evaluator but also as a source of ideas. The junior high school youngster is full of thoughts and directions and apparently rejects the teacher's ideas as to what is important to do in art. However, he is caught in the dilemma of having to perform art tasks set up by the teacher and therefore his own expression is thwarted. This may be one reason for the kind of expression that often appears on the junior high school bathroom walls or in notebooks. Certainly, the teacher should play a part in what goes on within the classroom as far as subject matter is concerned, but it also appears that the real expression of the adolescent is being frustrated; we sorely need a new look at where and how encouragement of adolescent expression could and should be accomplished.

It was also interesting to note that the teacher was ignored by the children in the summer classes. Except for the comments and questions dealing only with the location of materials, the teacher was not looked upon as being of value. Whether this is because of the fact that teachers have been looked upon as primarily a person to judge the product or because the youngsters had not had the opportunity to think through the situation so that these teachers would be looked upon as different from the usual academic teacher is open to question. However, it becomes clear that the art teacher must quickly establish a different role for himself in the art room if the art experience is going to contain a mutual trust and exchange of ideas with the junior high school youngster.

The only positive role seen for the teacher was that of providing new materials. This can be looked upon as rather humilitating. Possibly, the traditional art teacher these youngsters have known has been concerned primarily with the handing out of materials for youngsters to work on. This is certainly the practice in the elementary school, and one often finds programs at the junior high school level that seem to be oriented primarily toward using one material after another: a week on papier mâché, followed by a week of copper embossing, followed by wall paper designs, seems to be the general pattern. There may be good reason to see why youngsters treat the teacher as guardian of materials, rather than as a person to help them in their aesthetic development and expressive needs.

Another disturbing note is that art is usually looked upon as developing creative ability. Yet the very methods that the art teacher uses may negate creativity and students may come to rely upon the art teachers for direction and guidance in a conforming, noncreative environment. The teacher who had the most traditional art program and the most rigid classroom also had more students who wanted step-by-step instructions. Those students who liked to have the teacher show them how to do things also liked to learn how to use the new materials that the teacher brings in, and those students who felt they could master these new materials and knew how to make things were the ones who went to the teacher for support. This gets to the rather interesting question of whether the art teacher shouldn't use methods which create independence in art on the part of students and be an instigator of ideas and a support for the majority of youngsters who know what they want to do rather than introducing new materials and planning projects to be completed.

The students themselves clearly had some preferences as to the working conditions in the classroom. It has been known for some time that the interaction between children is a valuable part of any learning experience. The youngsters recognize this themselves and voiced a preference for small group activities. Essentially, this means grouping youngsters in such a way that three to five of them are involved in one activity at a time. The usual practice in the junior high school is to provide a class activity in which all youngsters are involved. Often the class is arranged in such a way that interaction between children is held to a minimum. There is even the feeling that art is an individual matter and, therefore, any exchange or discussion of the project underway is detrimental to the final product. It becomes apparent that the exchange and opportunity to listen to peers and to discuss some of the problems can also be stimulating, it may be better teaching to provide a range of activities of interest to small groups rather than to impose materials and time restrictions upon a class as a unit.

The youngsters clearly saw themselves as the source of ideas for their art. In addition, they looked to themselves for evaluation. The making of frameable objects was dismissed as irrelevant. This seems to indicate quite clearly the responsibility for the direction and content of art courses should be shared by the students. One of the tasks of the art teacher may very well be to encourage expression and to motivate youngsters in such a way that they are freed of inhibitions. Thus they can feel that their thoughts and ideas are worthy of consideration, and that they do not necessarily have to look either to the teacher or to outside sources for success.

There was no indication that junior high school art classes will run wild with a more relaxed atmosphere. Apparently, youngsters reject noise and confusion as strongly as they reject library quiet. Art is seen as a meaningful activity; there is no indication that the imposition of rules and regulations according to the teacher's behavioral standards will increase the interest or productivity of the youngsters.

It seems as if the junior high school student has little opportunity to protest or comment on those things that are important to him. The art class may very well provide this opportunity. Certainly, the range of subject matter selected for protest posters in the summer art class clearly indicated that the sources of most frustrations were the things closest to the youngster himself. However, in dealing with this same topic in an abstract fashion, only the issues that seem to be important to society were looked upon as being acceptable. Apparently, the youngster looks upon his own life as not terribly important to adults, and proper answers must therefore be seen as relevant to the adult world rather than to the world of the junior high school youngster. Here, indeed, the art class should play a vital role in providing an opportunity for the feelings and emotions of these youngsters to have a healthy outlet.

The fact that there was a discrepancy between the likes of the teacher and the likes of the student can open up many questions about the relevance of teaching toward aesthetic goals at this level. It is to be expected that the likes and dislikes of the teacher will find ample expression in the classroom; however, it is not as clear that the likes and dislikes of students will also be expressed. Since students were not able to clearly judge the likes and dislikes of the art teacher, and since the art teacher was not able to judge the likes and dislikes of the student, it becomes apparent that there is a lack of communication. A good deal needs to be learned about how youngsters develop their aesthetic tastes. It is clear that the teacher and his own standards are not acceptable to the junior high school youngster. Possibly the development of an awareness of one's self and one's own expressive needs may very well come before any emphasis can be put on an evaluation of the quality of that expression.

In spite of the youngsters' rejection of the teacher as an evaluator of their work, they apparently develop a dependence upon the teacher as shown in the differences in responses to parts of the questionnaire, depending upon which class these youngsters were in. This throws a great deal of responsibility upon the individual teacher to remove himself as a supreme being upon whom youngsters must rely. The whole area of art needs to be considered not as subject matter which can be dished out in small capsules, but rather as an area in which everyone can find satisfaction and meaning at his own level.

This research project gives a fairly clear mandate for the reorganization of art activities at the junior high school level. The role of the teacher needs to be supportive rather than directive, needs to encourage expression rather than to ignore it, needs to deal with children individually and in small groups rather than with the class as a unit, and needs to provide the guidance and direction for putting the youngster's thoughts into acceptable form rather than merely providing a range of material which may be seen more as an opportunity for busywork than real meaningful art experiences. The student at the junior high school is full of thoughts and ideas and this must be used as the meaningful basis upon which to build an art program. Certainly, the imposition of certain aesthetic taste or judgment has no place here, and the projects which are planned and thought through by the art teacher may be executed in a passive way by students. The excitement, involvement, and participation of junior high school students in the planning, organization, and evaluation of art activities is of vital necessity if these activities are going to continue to have meaning for this age.

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APPENDICES

Junior High School Art Questionnaire

Below are some questions we have about working with art. Be as truthful as you can and answer these just for yourself. There are no right or wrong answers. Circle the letter of every statement with which you agree. You may circle as many as you want in order to answer each question.

1. In art class:

   a) I like to work by myself without anyone to bother me.

   b) I like to work with two or three friends to share my thoughts.

   c) I like to work when a group of us are all doing the same project.

   d) I like to work when each person in the class is given the same assignment to complete.

2. In art class, experimenting with art materials:

   a) is important so that I can learn how to use these materials.

   b) is a waste of time unless I finally make something worthwhile.

   c) is the fun part of class since I don't have to make anything definite.

   d) is the most important part of class since this is what art should be.

3. In art class:

   a) it doesn't matter how my picture turns out, as long as it's fun to do.

   b) I am unhappy unless my art work is good enough so it could be framed.

   c) it's important that I be pleased with the way my picture turns out.

   d) I don't bother to save my pictures because I can always do another one.

4. In art class:

   a) I like projects where I can decide for myself what I'm going to do.

   b) I like to be shown how to use a material, but then do what I like with it.

   c) I like having the art teacher around to answer my questions.

   d) I like having the teacher show me, step by step, how to do a project.

5. **In art class:**

    a) **I know what I like to draw, and I know how to do it.**

    b) **I know what I like to draw, but I don't know how to do it.**

    c) **I don't know what to draw, but I could draw it if I knew.**

    d) **I don't know what to draw, and I couldn't make it anyway.**

6. **Art can be understood in many ways. Which is most like you?**

    a) **I like paintings in which I can tell what's going on.**

    b) **I like paintings with mood and atmosphere.**

    c) **I like paintings that are composed of color and movement.**

    d) **I like paintings that look as if they were taken with a camera.**

7. **If I were going to make a protest poster, it would be:**

    a) **about things that need to be changed in Junior High School.**

    b) **about the way I want to wear my clothes and hair.**

    c) **about the problems of society today.**

    d) **about the evils of drugs and alcohol.**

8. **I like a picture I have painted if:**

    a) **it turns out as I hoped it would.**

    b) **it looks as if it had been painted by a professional artist.**

    c) **my art teacher praises my painting.**

    d) **the other kids in the room think it's great.**

    e) **it's better than I have done before.**

9. **When I make a drawing:**

    a) **I know pretty much what I want it to look like and "see" it before I begin.**

    b) **I start working before I am quite sure how it will look and it sort of grows.**

10. When working on art:

a) I like to have it quiet and peaceful.

b) I like to have music playing.

c) I like to have some conversations going on around me.

d) I enjoy having a lot of noise and confusion.

11. How do I feel about my own art?

a) I am pleased with my work and show it to my art teacher all the time.

b) I am pleased with my work, but I never show it to my art teacher because he would not like it.

c) I have the ideas in my head, but I cannot put them down on paper. I am not pleased with my art.

d) My art work is absolutely terrible and the art teacher cannot understand that some people really can't draw.

12. My favorite art project while I have been in Junior High is:

13. The project or part of the art program that I have not liked in Junior High is:

14. There are a lot of activities such as putting things together, drawing or construction that can be called art. My favorite art activity outside of school is:

15. If I could elect a semester art course in Junior High and could choose from those below, two courses which I would choose would be (circle two):

a) Sculpture -- work in different media: clay, plaster, brick, concrete.

b) Drawing -- with instruction in lines, shading, perspective, using pencil, pen and ink, and water color.

c) Pottery -- work on the potter's wheel.

d) Painting -- water color, tempera, and oil.

e) Woodworking -- using tools and making objects.

f) Principles of art -- color wheels, figure drawing, perspective, shading.

g) Survey -- spending a limited amount of time exploring different areas of art and using different materials.

h) Individual -- with time set aside to see the teacher once a week for individual help on my own project.

16. I would like an art teacher who (circle two):

a) treats art as a way of experiencing the world and shows how your relationship to the world and your feelings control and shape your art.

b) gives instructions about how to use various types of materials and what can be done with them.

c) brings in new materials to work with and encourages you to experiment with them on your own.

d) allows you to be your own judge of how well you have done, realizing that only you can really understand your work.

e) sets standards for your work and can tell you how well you're doing and where you need improvement.

f) gives you ideas about what to do so you can concentrate on doing them instead of thinking them up.

g) other:____

17. Following this page are ten sketches; some are better than others. Please write the letter of the one you like best beside the number 1, the letter of the sketch you like next best beside the number 2, and so on until the one you like least is beside number 10. Please don't mark on the drawings.

1. ______ is the one I like best.
2. ______
3. ______
4. ______
5. ______
6. ______
7. ______
8. ______
9. ______
10. ______ is the one I like least.

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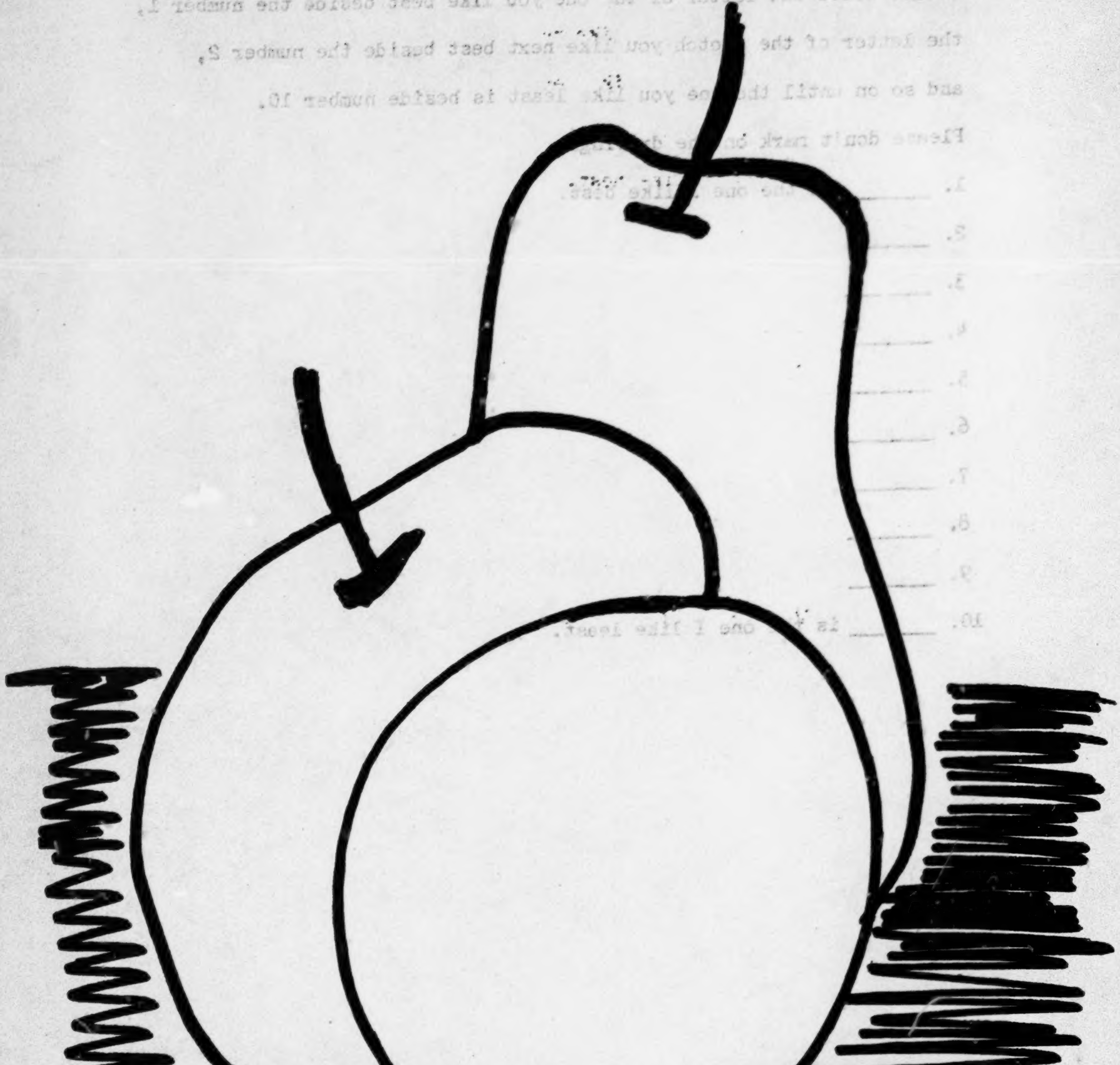

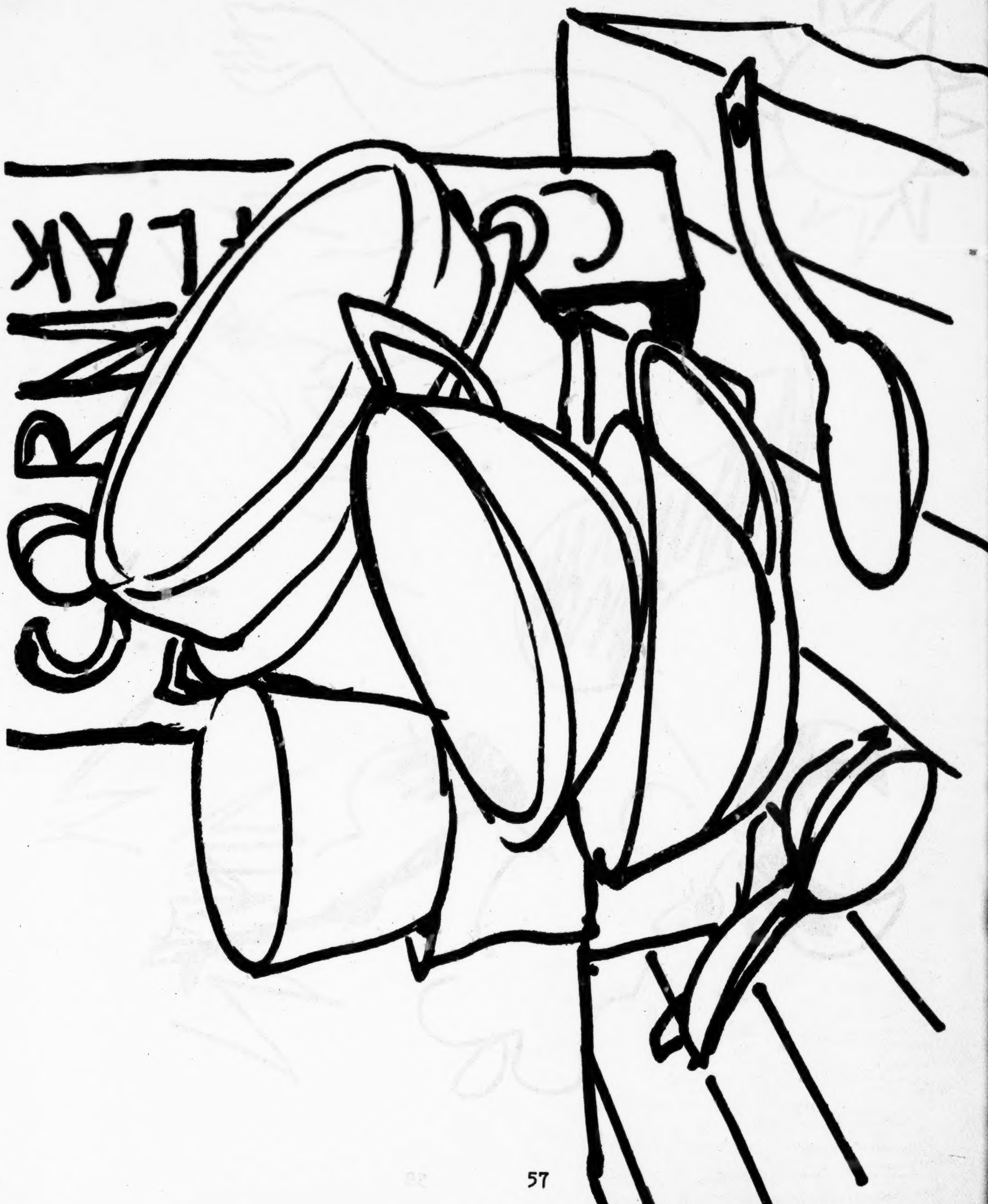
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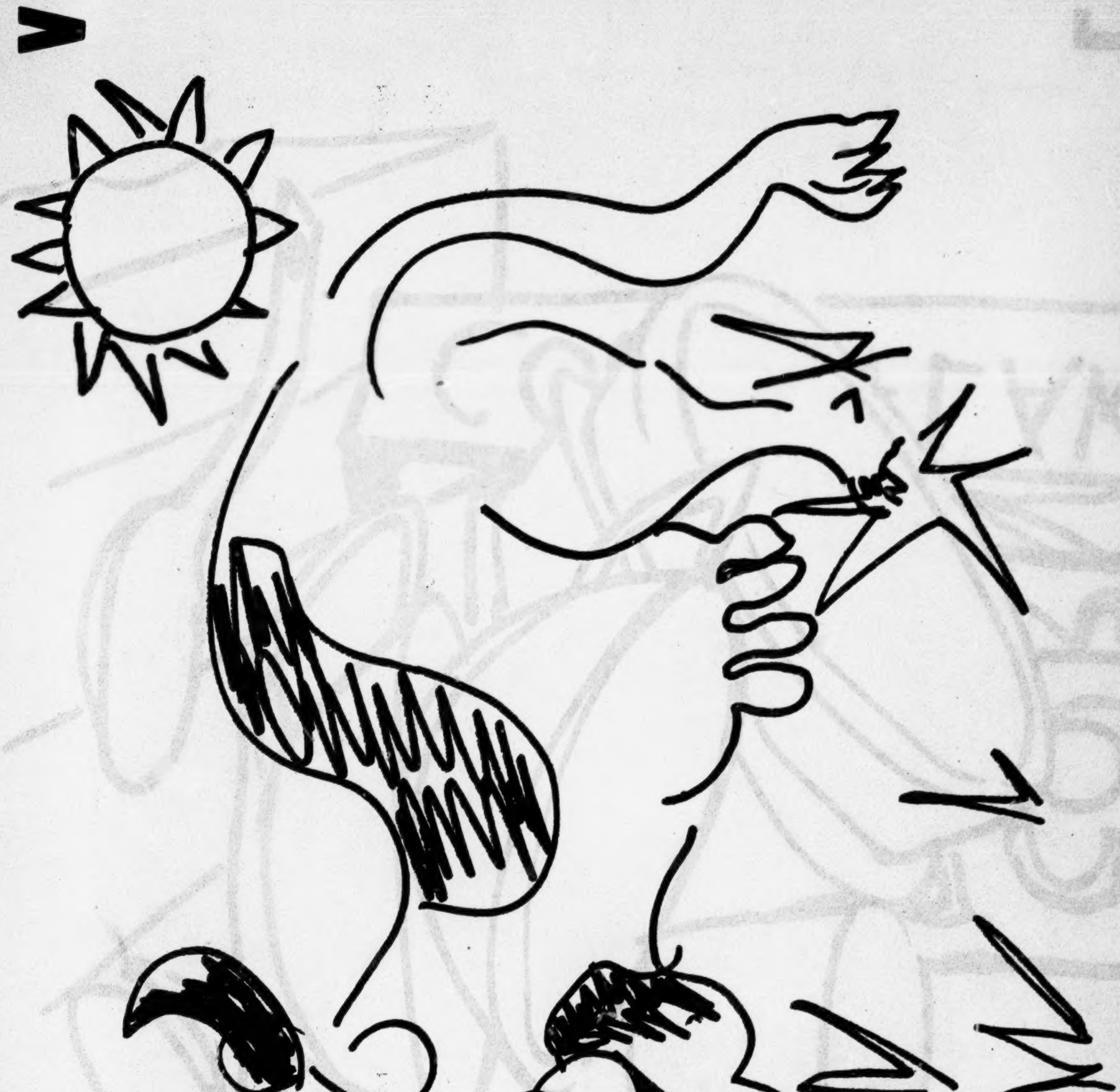

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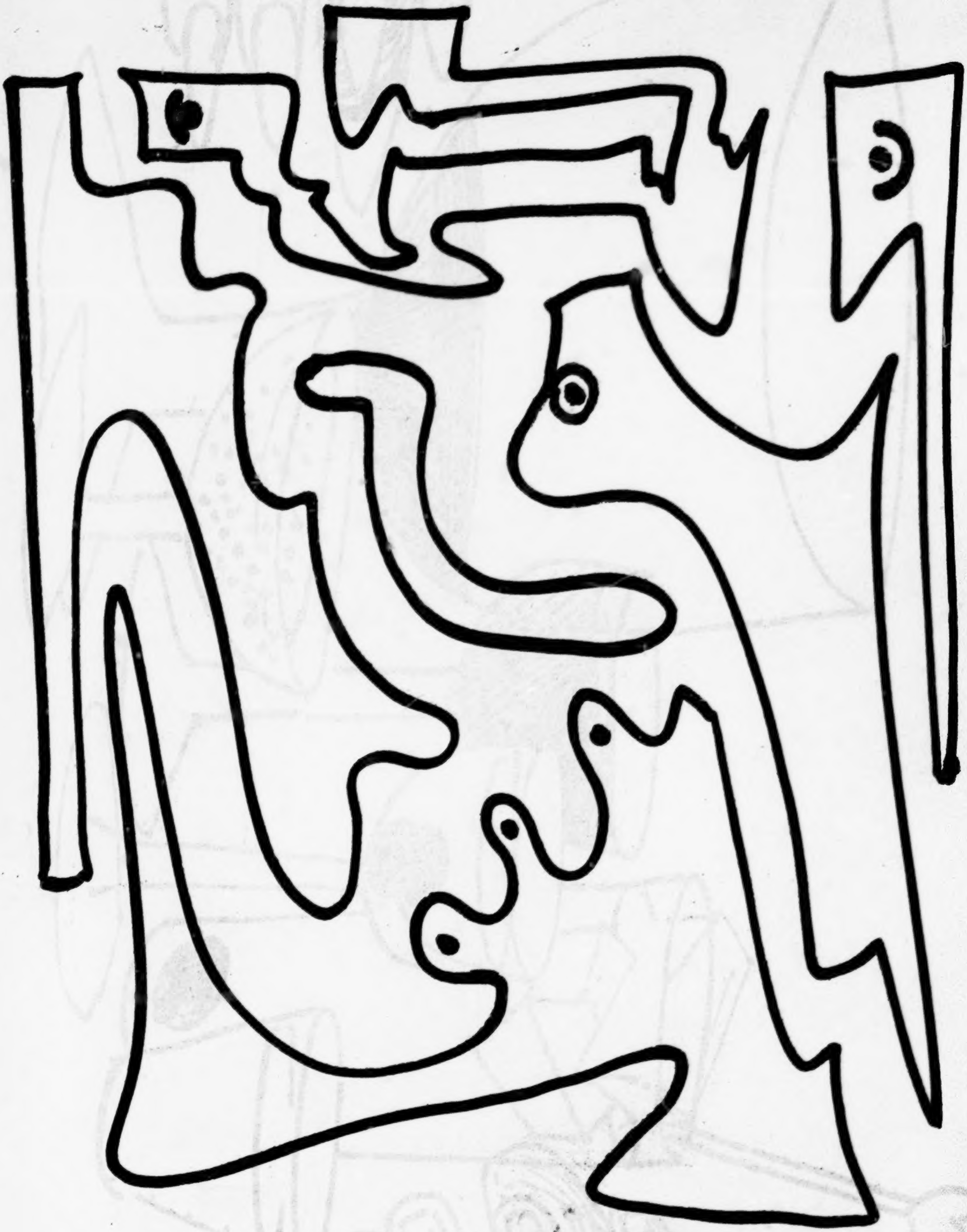

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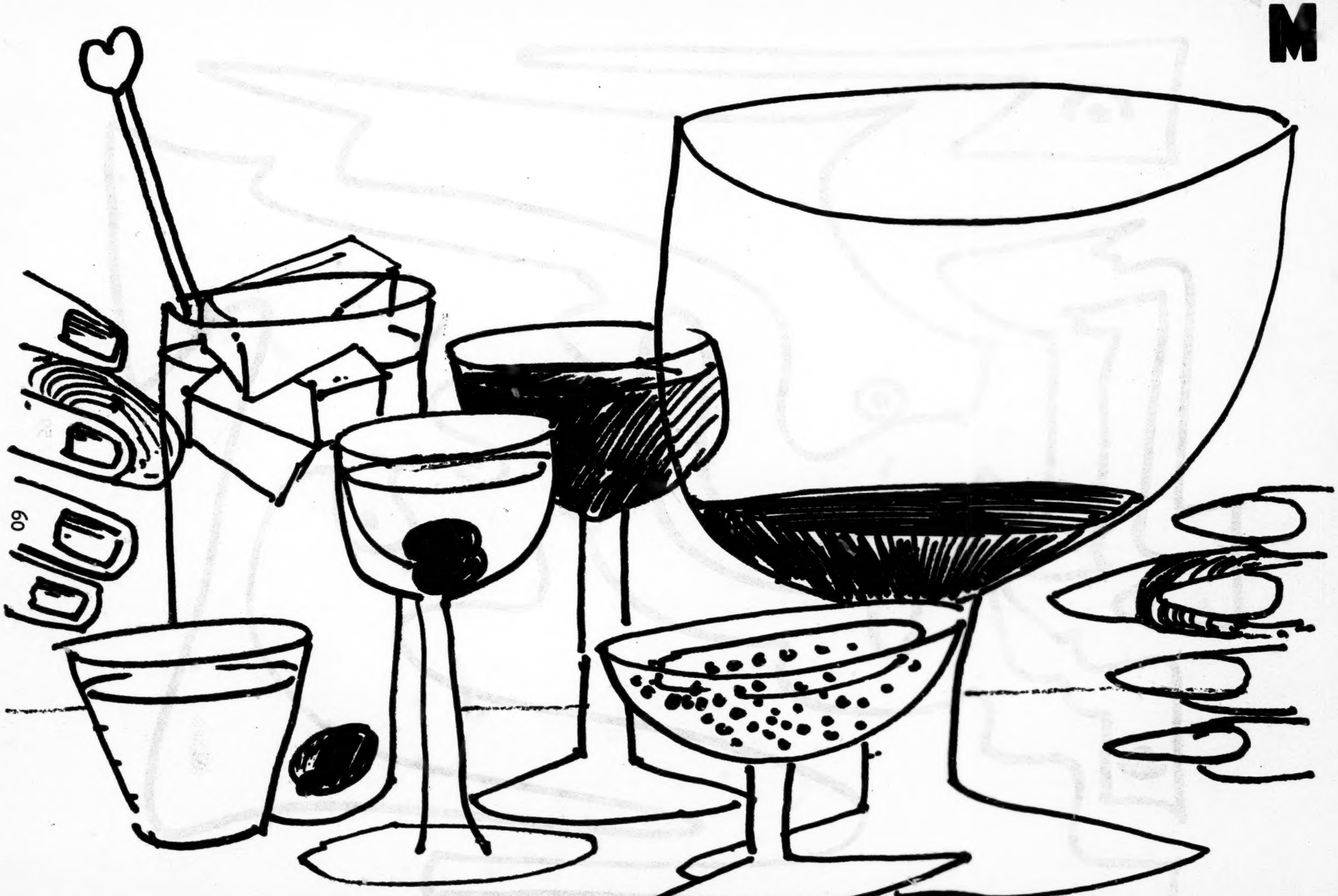

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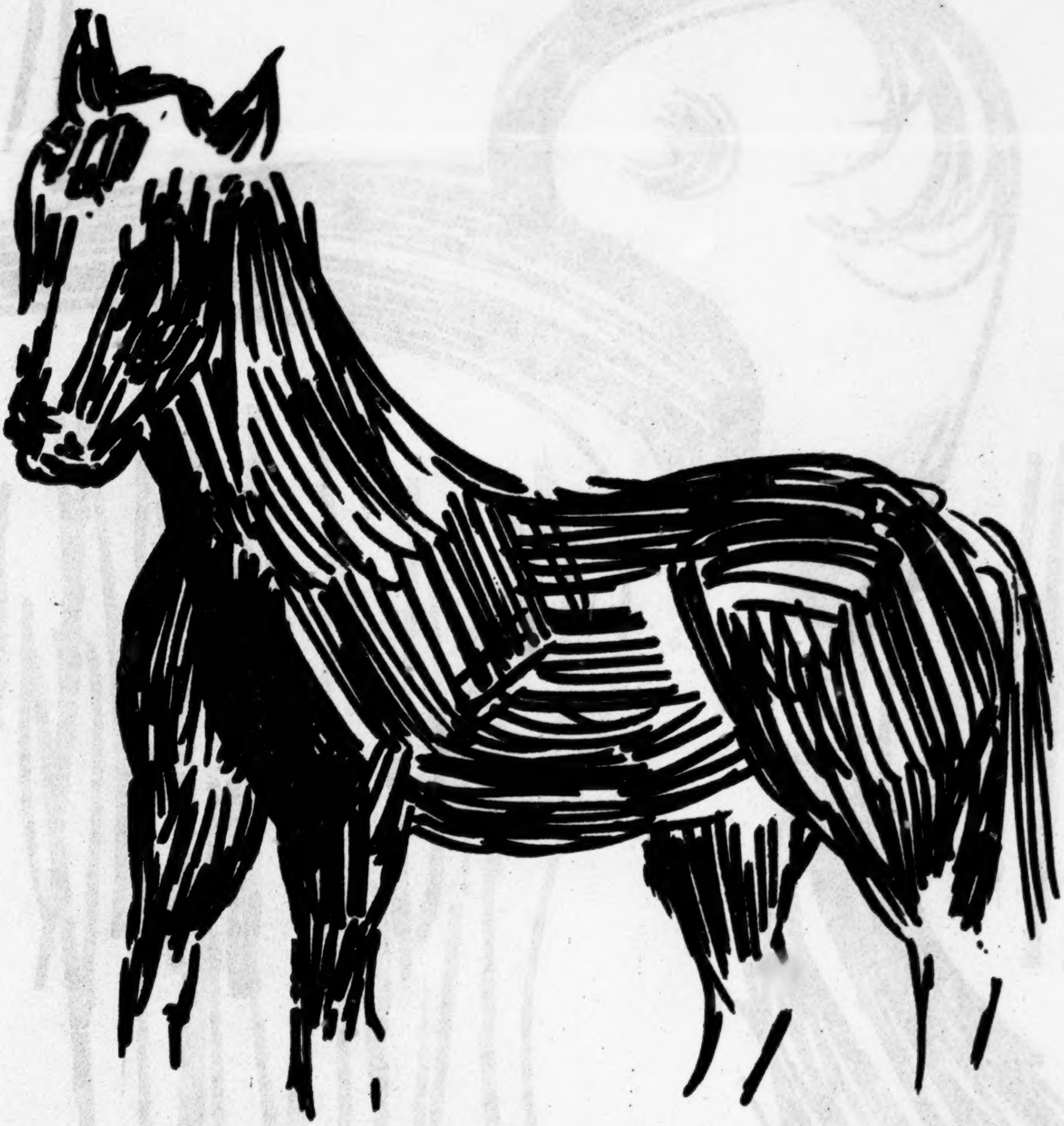

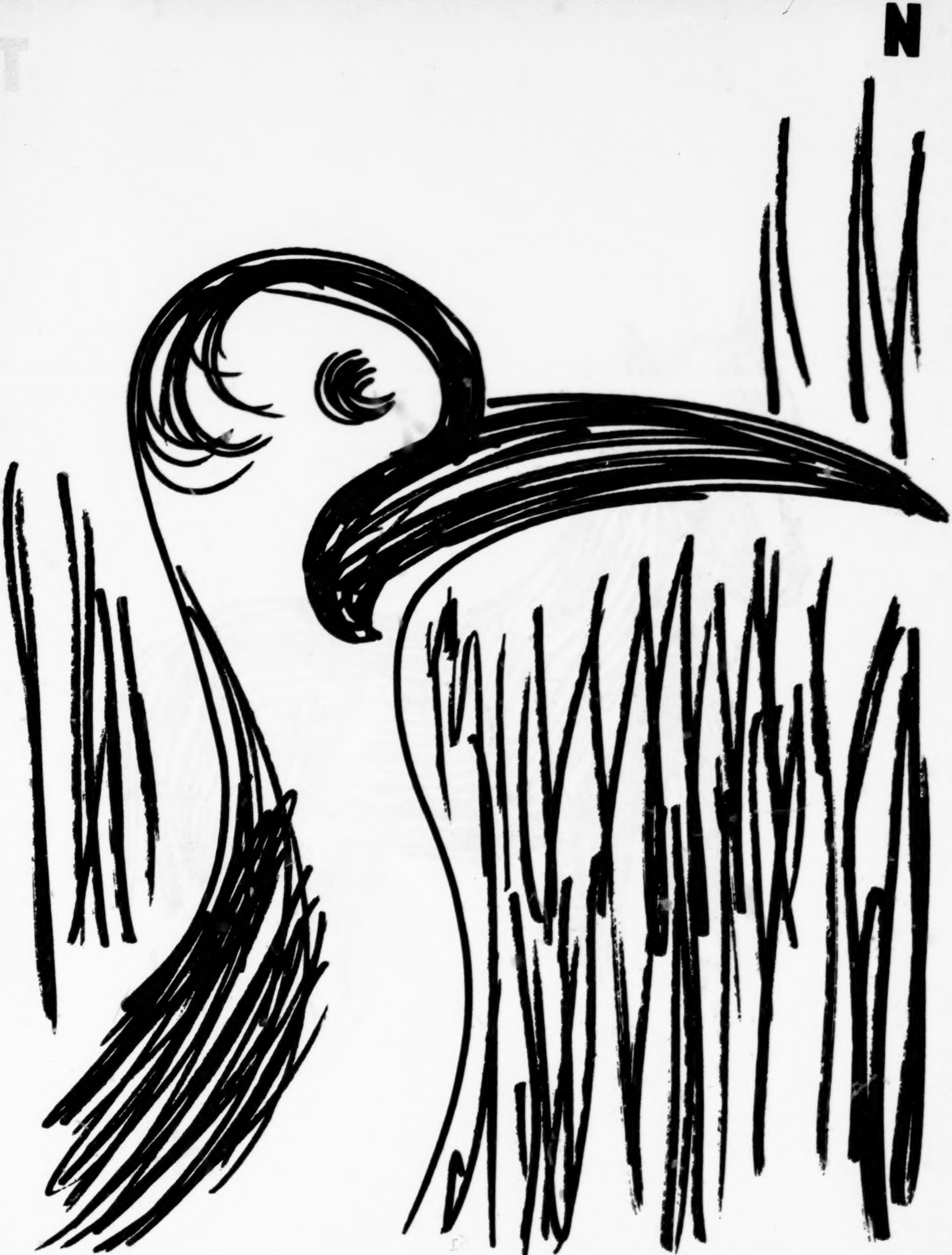
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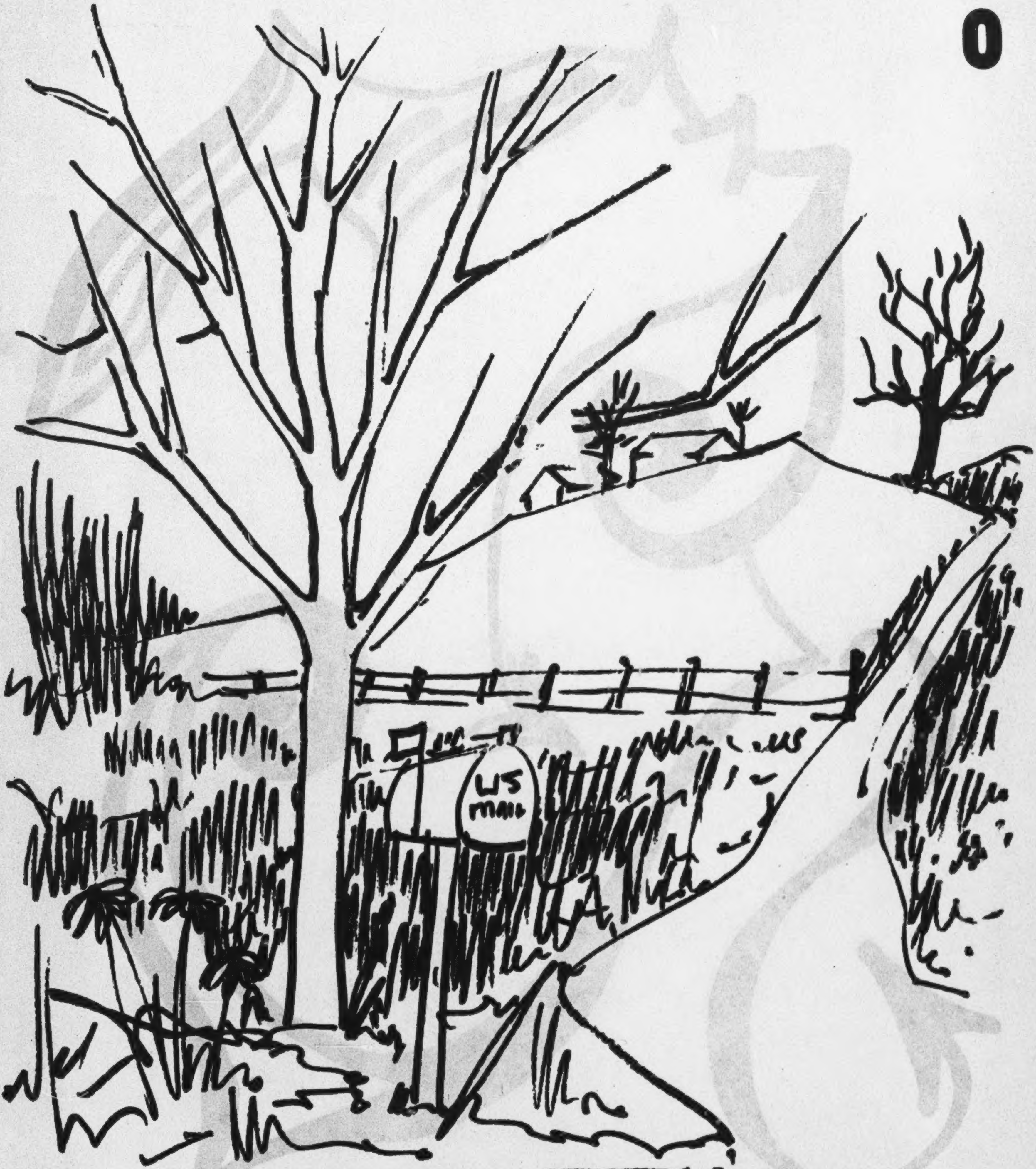

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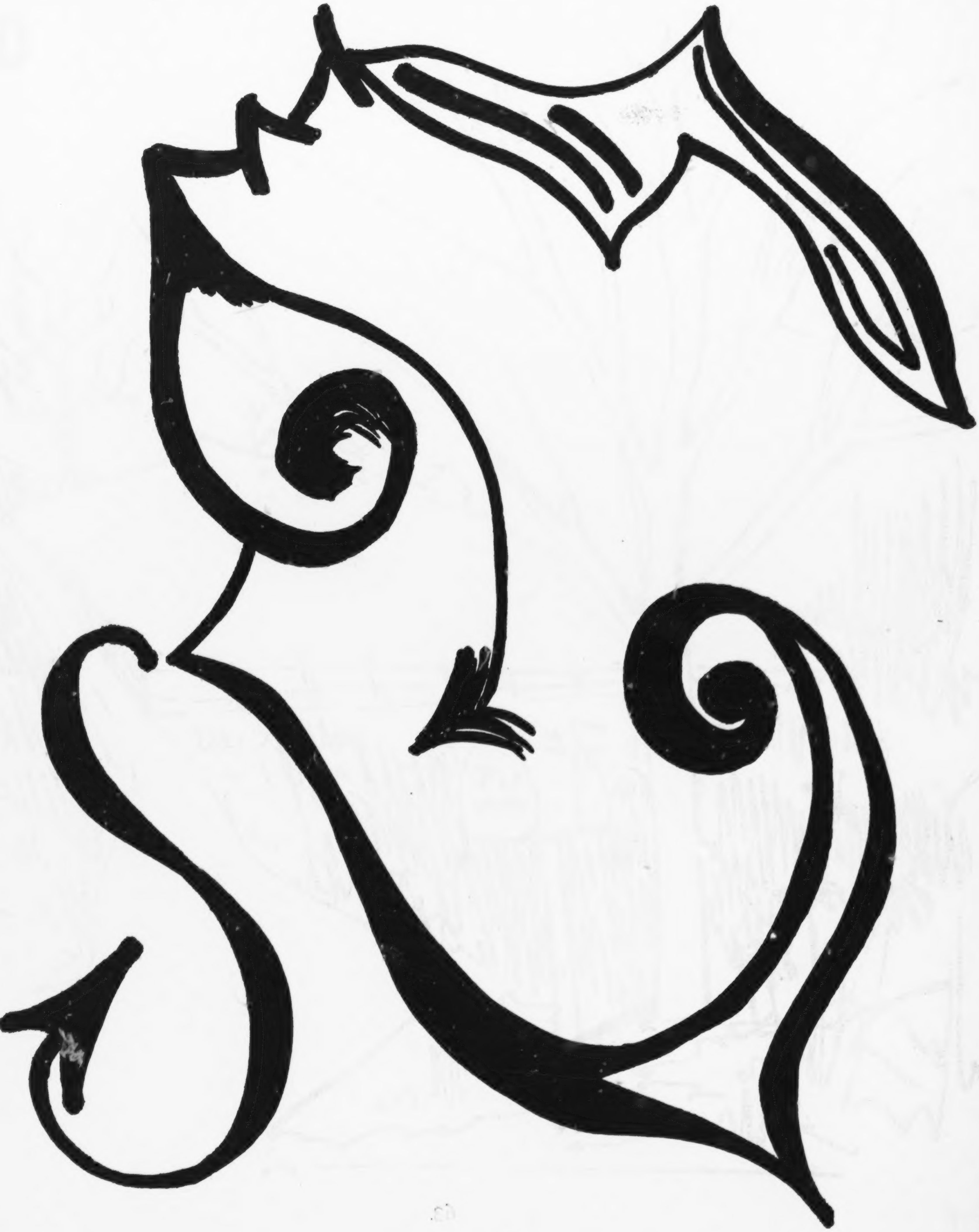

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